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AND CONTINUING UNTIL THE DATE OF SALE
FROM 9 A. M. UNTIL 6 P. M.

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OF
MODERN PICTURES

BELONGING TO THE WIDELY KNOWN ANTIQUARIAN
DIKRAN KHAN KÉLÉKIAN
OF PARIS AND NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF THE OWNER
ON THE EVENINGS OF MONDAY AND TUESDAY
JANUARY 30TH AND 31ST
BEGINNING AT 8.15 O'CLOCK
IN THE GRAND BALLROOM OF THE PLAZA
NINE WEST FIFTY-EIGHTH STREET

ILLUSTRATED CATALOGUE
OF
THE NOTABLE COLLECTION
OF
MODERN FRENCH PICTURES

AND
A GROUP OF THE WORKS OF THE NOTED AMERICAN ARTIST
ARTHUR B. DAVIES

FORMED BY AND BELONGING TO
THE WIDELY KNOWN ANTIQUARIAN
DIKRAN KHAN KÉLÉKIAN
OF PARIS AND NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

IN THE
GRAND BALLROOM OF THE PLAZA HOTEL
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ON THE EVENINGS HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
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THE KÉLÉKIAN COLLECTION

A FOREWORD

By SEYMOUR DE RICCI

It is an unusual piece of good fortune for an art-critic to be called upon to introduce to the American public the Kélékian collection of modern French paintings. Never has such an instructive gathering of masterpieces by the most significant artists of the last hundred years been brought to the attention of this country. This is by no means the idle phrasology of a catalogue-preface, but the firm conviction of one who has known for many years Mr. Kélékian, his paintings and many of the masters who created them.

It is not saying too much to assert that a detailed appreciation of the Kélékian collection would be a substantial history of the most essential features of modern art. Such an appreciation I dare not venture to give in this short preface. All the more so as my readers will find reprinted hereafter two enlightening studies on the Kélékian collection, by two recognized masters of the pen. To the New York public and to all visitors of the Metropolitan Museum, the name of Mr. Roger Fry is pleasantly familiar. His strong artistic personality, his exquisitely sensitive love, both for the Venetian primitive colorists and for the most refined exponents of impressionism and post-impressionism, his fearless sincerity founded on the solid certainty that many backers will always support him, the incommensurable services he rendered New York's greatest picture gallery, now, thanks to him, one of the world's greatest galleries—all these characteristics enhance any judgment from his pen with a fascinating and compelling authority.

Monsieur Arsène Alexandre has long deserved to obtain in this country the high rank of notoriety he enjoys in France. A facile and prolific writer, a splendid journalist, an indefatigable champion of liberty and progress in all arts, a delicate appreciator of past ages' refinements, he has known in his country every recognition that a grateful nation can shower on a talented son. His preface to the Kélékian catalogue may truly be said to have been written *con amore*. Mr. Arsène Alexandre not only loved these pictures, several of which he had owned himself in his younger days; he loved their authors, many of whom he had personally known and fought for. Thirty years ago, when the great impressionists of France were jeered at by Academic ignorance and short-sighted prejudice, Mr. Arsène Alexandre stood out foremost among the little band of writers who upheld the sacred banner of artistic liberty. To-day, his age and experience, his glorious fighting past and present authority, give to any utterance from his pen a singular and deep attraction for all art-lovers.

Mr. Dikran K   kian is so well known to all European and American connoisseurs that it would seem superfluous to presume to introduce him. His warm and sympathetic personality is, however, so strongly impressed on and expressed by his whole collection that I cannot refrain from a few words on the unique character of this art sale.

A native of Persia, he has, all his life, lived among the antiquities of the nearer East. He has—as everybody knows—successfully dealt in Egyptian, Assyrian, Chinese and Sassanide art. Greek, Roman and Byzantine objects have always crowded his cases. Of late years, his attention has been extended to the Middle Ages, and many beautiful Gothic and Renaissance pieces have passed through his hands. Is it not, for a casual observer, somewhat surprising that modern art—yea, the most modern of modern art—should so strongly have attracted his attention? The reason is that the whole of Mr. K   kian's training as a collector and a dealer has been directed towards a keen appreciation of the continuity of artistic tradition. We no longer believe to-day in the time-honored division of ancient art into a certain number of watertight compartments. We know nowadays—and it is one of the greatest conquests of modern science—that the whole artistic tradition, from the palaeolithic age to the present day, is one continuous tangled skein of many-colored threads. To single out from this skein any one thread of tradition, requires a tremendously keen artistic intuition such as can only be acquired by long years' familiarity with works of art of every age and description. Books cannot teach it and many hours spent in libraries and museums are often of little avail. In the few instances I can think of, it is a born feeling for quality, an innate love of beauty, a second sense for the finer and less visible trails of tradition. Few collectors, fewer museum directors, ever acquire that sense, and it is a great pity, inasmuch as something will always be lacking from their houses and their galleries. One of the greatest of all French amateurs, Monsieur Jacques Doucet, knew well what he was doing when he hung on his walls a still-life by Manet between two paintings by Chardin and when he intermingled in his rooms the dainty products of French eighteenth century art and the archaic splendors of early Persian and Chinese ware. If Mr. K   kian had not been intimately familiar with the glories of the East and the magnificence of Byzantium and Ravenna, he never would have succeeded in selecting from the French art of a whole century practically all that was truly significant and practically nothing else. Neither would he have brought together a gallery which will perpetuate his name among art-lovers of the future.

May I also add that he enjoyed the privilege of picking and choosing from some of the most select collections formed in the last generation and that we find on his walls the flower of the celebrated galleries of Roger Marx, Cheramy, Manzi, Hansen, Mirbeau, Flameng and Rouart, truly a quintessence of quintessence, a selection from houses where everything was select.

* * *

Mr. K   kian could—if he had felt so inclined—have picked up the warp and woof of evolution at a fairly remote period; for instance, at the Renais-

sance. He might then have led us from Tintoretto to Greco, from Hercules Seghers to Rembrandt, from Rubens to Watteau, from Vermeer to Chardin. He has preferred to limit his efforts to a shorter period, that of the last hundred years. And even then, he has reduced to a minimum the representation of some of the most characteristic masters. Goya is illustrated by a single powerful sketch, and Ingres by two highly pleasing portraits. Nearer to our days we find only one Millet, a drawing, it is true, of great importance, and only one Constantin Guys. Other artists are likewise only present in one example, but of paramount importance, such as Manet with his celebrated "Chez Tortoni," or Gauguin with his group of "Tahitian Women," one of his most typical masterpieces, or Claude Monet with his "Bridge at Argenteuil," a striking instance of his most felicitous mood.

The collector, anxious to illustrate his most intimate preferences by concentrating his efforts on a few unrivalled artistic personalities, has chosen to impress on our eyes the greatness of such super-men as Corot, Delacroix, Daumier and Courbet, as Degas, Renoir, Lautree and Cézanne. These eight names synthesize French art from 1840 to 1900 in its greatest and noblest efforts towards freedom and towards expression.

Corot we have here under his strongest aspect, as a portraitist and figure painter, not only—as the crowd believes—the eternal illustrator of misty dawns on the river. The only Corot landscapes are his striking "View of Château-Thierry" and a fresh and youthful vision of his earliest Italian manner, so highly appreciated by French collectors.

Delacroix, the greatest revolutionary in the history of painting, stands out boldly with his "Giaour and Pacha," with his "Hercule et Alceste," with his inspiring "Garden of George Sand" and above all with his celebrated and fascinating "Paganini," in which he embodies much of the fantastic humors of a Velazquez.

Of late years, Daumier has been steadily coming into his own as one of the greatest painters of all ages. Three tremendously powerful sketches, the celebrated profile of a woman from the Mirbeau collection and the more sedate portrait of Lavoignat, formerly the gem of Mr. Viau's gallery, show us varied aspects of his multiple genius.

Courbet, about whom so much was written in America a couple of years ago and whose works were so highly admired in this country at several memorial exhibitions, fills here a whole wall. His "Guitar-player" shows his close relationship to Corot; the portrait of his sister is of the same quality as the great "Atelier" for which the Louvre paid such an astounding price; the "Dog" recurs in his celebrated "Enterrement d'Ornans" at the Louvre; the "Flower-piece," the view of "Lake Lemman under Snow," the dashing and daring "Démousselles du bord de la Seine," a first study for the famous picture in the Petit Palais, at Paris, display the manifold aspects of his immensely varied art and form a stately array of masterpieces which the Louvre alone could surpass.

Of Degas, little *could* be said which is not present to every mind; of Renoir little *need* be said in the city which deprived France of the painter's

masterpiece, the "Famille Charpentier," even if I do find it difficult not to linger before his portraits and before the exquisite decorative panels he painted in 1879 for the Docteur Blanche.

Toulouse-Lautree likewise speaks for himself and in no silent tones, with such forceful masterpieces as, for instance, the famous portrait of Cipa Godeski. Scurat, another genius unfairly judged by most men of his own generation, is here present with his exquisite *Poudreuse* from the collection of his friend Fénéon.

Cézanne, whose greatest audacities seem now almost timid and restrained requires no further comment, even to draw attention to the luminous "Landscape," the tender "Portrait of his Wife" or the majestic "Nature morte" from the Gangnat collection, doubtless the most important of his still-life pieces which will ever have been sold at auction.

Nor has Mr. Kélékian confined himself to the illustrious dead. The most brilliantly endowed of living French artists are here exemplified by carefully chosen works. Matisse, Picasso, Bonnard, Vuillard, the great landscape painter Guillaumin, Derain, a painter whose works have much increased in value and will increase still more, are but a few of the names which will strike the reader of the catalogue.

A few foreigners complete this great ensemble: Van Gogh, too close to the French impressionists to have been omitted, Mary Cassatt and Arthur B. Davies, the most refined and tasteful of American classics; last, but not least, Whistler, whose exquisite "Chelsea Girl" once belonged to the most gifted and seductive of his pupils, an American lady well known to all lovers of Paris and beauty.

It is with a sigh that I close this enumeration; a few days more and this gathering of wonderful paintings will be dispersed. As a Frenchman, I cannot but regret that so many masterpieces are leaving France instead of adorning our great museums; as a Frenchman also, I cannot but be proud of the success that these silent ambassadors have achieved at Chicago, on the walls of the Metropolitan Museum of New York and in the spacious halls of the Brooklyn Museum where for several months they have been exhibited. May the lesson they teach not remain without fruit, may they continue to teach it in their new homes; may they bring joy into more houses, love of beauty into more cities and may they stimulate in the hearts of all those who see and admire them the higher and greater virtues of patience, labor and probity, by which their illustrious makers will live in the memory of future generations.

THE KÉLÉKIAN COLLECTION

By ARSÈNE ALEXANDRE

Inspecteur Principal des Musées Nationaux

Around the central eupola of the National Gallery in London is displayed a solemn inscription in letters of gold.

The traveler, who has been lifted up into lofty spheres by the majestic beauty of the treasures gathered about him, instinctively lifts his eyes, as if to seek from above a ray of light to pierce the darkness, an answer to the noble problem of art, a problem always before him, but never solved.

This inscription reads somewhat like this: "The works of those who have stood the test of ages, have a claim to an admiration and respect to which no modern can pretend."

At first, the traveler impulsively agrees with this, heart and soul. How could he bargain with his feelings, and how would he even question the gratitude he owes to those who have revealed so much to him, who have been a source of such deep consolation? Nevertheless, he ponders. He looks about him once more. After Fra Angelico, Botticelli, Piero della Francesca, he sees Michel-Angelo and Raphael; after these, Titian, Tintoretto, Veronese; then comes Holbein; then again, Rembrandt, Rubens, Vermeer; and again, Velasquez and Greco; and Poussin, Claude, Watteau, Reynolds, Gainsborough and then the great magician, Turner.

Then he tells himself that the sentence, so eloquent and peremptory, might have been engraved successively, at the end of each one of these branches of immortality. At the same time, he remembers one point which has always troubled him, a question at once fascinating and serious: "What would each one of these great conquerors of Time (with the help of some perfect machine made to explore the future—a machine which a Wells might have imagined—applied to the æsthetic) think of the wrestlers who have succeeded them, up to and including those of the present moment which we are in vain endeavoring to retain?"

The beauty and interest of this question are not the witticism—*jeu d'esprit*—of an idle curiosity. The import of it is far greater. It amounts to this; what affinities, what analogies, what relations, or what contrasts, exist between the works of the past and those of the present?

The problem is not one of to-day. The "ancients" and the "moderns," in the seventeenth century, not to go back any further, discussed it at length, and the ease is still at issue in our own day, though under other forms, more freely and less dogmatically discussed.

Mr. Degas used to sum up the ease in a witty manner, with the following apologue which, through modesty, he denied being the author of. He used to imagine an old master—say, Raphael, to whom the works of a modern painter—say, Manet—were being submitted. At first, he would frown—as

much as we can imagine Raphael frowning; then almost immediately, would become serene once more, and say: "This is curious, nevertheless . . ." After which some one would show him the masterpiece of an academic celebrity—say Bouguereau—and then, in a really bad humor he would exclaim, "Ah! in this case they will say, I am to blame!"

However, savory as M. Degas' parable is, it is, after all, only what we call a fashionable solution. It does not even go to the root of the subject.

We discover, if not certainties, at least horizons infinitely vaster and ever new, in drawing more closely together the qualities and forms by which we became masters, as the great masters of the old school did, our seniors who preceded us, and our contemporaries. To consider only a few examples, and to make a few comparisons—full of revelation—let us compare the Assyrians and Barye; Phidias, Michel-Angelo, Puget; then Verrocchio and Donatello, with Houdon, Rude and Carpeaux; or again, place together Vermeer and certain figures by Corot; a Rubens and a Delacroix; look at Daumier, then Hokusai; Watteau, then Koriussai or Harunobu—I have just discovered that not only must period with period be joined, but periods of time and place, in a study which is so marvelous in its consideration but so tremendous in its undertaking that artists, their students and ardent admirers, will never be able to pursue it only step by step, feeling already dazzled by its great brilliance.

And so, we at last understand—and that is already a great victory won—that the problem had always been badly stated, and that the question at issue was not a quarrel between the "ancients"—those of the old school—and the "moderns," but indeed of an uninterrupted harmony. Once this point of view is grasped, the consequences are seen to be innumerable, and the applications very practical and clear. "Eclecticism" becomes a greater intelligence; there is no longer "dilettantism," but a more awakened and keener sensibility—and we would be tempted to believe that, art being the real torch which precedes the march of humanity, social problems, by means of an analogous principle, might one day be solved just like the æsthetic problems themselves.

Nevertheless, without traveling so far in the unknown, let us rejoice when we see the demonstration of these elating ideas realized in acts and productions, or, better still, in a man influenced by art.

Let us suppose this man to possess a well-developed sense of taste, and to be an enthusiast by temperament as well as one trained in his profession. This amateur in art has seen, and very often handled, many treasures which this earth has jealously guarded for many centuries, or which were lying forgotten at the door of unknown or forgotten sanctuaries. Legendary lands, on whose soil so many struggles were fought, where buried deep in earth's bosom slumbered, the witnesses of dethroned splendors, revealed to him at last the many secrets that were theirs. And thus he learned of many marvels, and passed them on, in turn, and dwelt familiarly with the masterpieces of Egyptian, Persian, Hellenic, and Byzantine art. The best works of our French art in the Middle Ages have claimed and held their place in collections alongside of these grand vestiges of ancient art.

Again, he looks about him. After having searched in the very heart of ancient empires, his inquisitiveness and passionate love of art drew him to more recent fields of growth and expansion. Without any effort, but very naturally—and with the same pleasure, he enjoys the productions of modern talent like the works of the masters of the old school (and little persuasion would be needed to have him invert the terms, and that modern genius appear to him as the harvest—the reaping—of ancient “genius”). In truth, he perceives the secret affinities and the visible harmonies. No preconceived idea guided him, no concession to accepted standards of the time, only a simple and spontaneous adherence to the logical in beauty. The fact is that he recognized, not the antagonisms, but the similitudes.

This figure, which we have often imagined, is the portrait of M. Kélekian, and the result of this mental evolution, as concentrator—if one may use the expression—of precious works, is found in the collection of works of modern artists of which this album is destined to preserve the souvenir, in a faithful and integral manner, for the small number of those persons who can appreciate and understand its importance.

In the enamelled surface of a painting by Cézanne, he will have found again the enamel of a piece of faience of Persia or Rhodes. In the pensive charm of a face painted by Corot or Renoir, though veiled and indirect in its relation—but none the less real—he will have perceived instinctively certain similitudes with the aristocratic lineaments of a priestess of Isis, the profile of which, though very slightly colored, makes on the stone a very faint but very powerful bas-relief.

I also build up associations and successions of ideas even more mysterious, where perhaps the collector has not himself realized the fact as clearly as the expression of the same in words would make him realize. Why would a particular scene from the classics mean so much and be so dear to him, when brought forth to life again by a Painter-Poet, were it not because Delacroix's imagination was fired upon the reading of Euripides's “Alceste,” and “that he saw in colors” the rhythm and pictures in the work of the great tragedian, and that these pictures and this rhythm are, in their turn, but one and the same thing with the admirable Greek sculptures which were acquired by this collector?

In another moment, you yourself will possess, in reproductions—the exactness of which regarding form and values has been the object of the greatest and most expert attention—this résumé of an entire portion of a period of French art in the nineteenth century. I mean by this, first of all, that school which is represented by masters most typical of this period, then by offspring, less dedicated to, but far more directly related to the great artists of the past, than those who thought that copying them was succeeding them. You can then return to the predecessors of long ago and find them either through the antique windows of Mr. Kélekian's collection or those of the Louvre or British Museum. But then, either suddenly, or after an incubation period, the points in common will appear to you in the details which won your admiration.

It may well be said that this way of grasping the æsthetic relation existing in the works of the artists of the most distant periods is truly an achievement in modern thought. However, one must be modest, and admit that this idea is merely at its dawn, but is one that will lead our disciples to many other beautiful and more assured discoveries.

Already, the comparison of paintings here brought together is a source of much pleasure and ever-new reflections, just as when one gazes upon a rich country from a height and from different positions. I can only point out a few of these beautiful sites, but your own mind will easily find others, for a picture expresses infinitely more than words, and he who here attempts to obtain general ideas of a collection so rich in thought has always looked upon descriptive criticism as useless.

It is impossible to imagine a more magnificent and more brilliant setting than can be found with Delacroix. Two easel paintings which are considered among the artist's best works by every one whose heart can still be made to throb by this marvelous visionary, seemed like two beautiful loves of one's youth, when I saw this ensemble for the first time. "Alceste," so deeply, so essentially tragic, between his incense-burning altars and his incandescent Tartar! The queen, in the arms of Hercules, utterly prostrate, and dead even in her resurrection! What accents, at the same time, in both the classical and modern poetry, and how this first painting, in its least stroke, sums up all the thoughts which require so many words for expression! Then comes the tiny and great "Paganini," the complete incarnation of Romanticism. Ever-memorable sight!

This is not all. The sketch of one of the angels in the Chamber of Deputies may be one of those which inspired, most logically, the master of "Ovid (with) chez les Scythes";—then the small painting of "Duel of the Giaour and Pacha," painted from precious stones ground together;—and finally, in order that we may penetrate more intimately into Delacroix's work, a shady corner of "Garden of George Sand." Here Nature and the supernatural unite, a magnificent Prelude.

With Ingres absent we might have been accused of a little partiality. Two sketches, one a less touching "Paganini," represent very well the sublime Pedant. But it is easy to understand that I am anxious to leave the emotions of Delacroix to go on to draw from another marvelous source; viz., the Virgilian serenity of Corot.

The few paintings we find here by him are charming, but there are three especially fascinating ones; a general view of "Château-Thierry" with the surrounding landscape; a small "View of Albano," and a "Portrait of a Young Blonde." One cannot gaze upon this small French landscape without delight—and with a heart-throb—for nothing can be more limpid, richer nor more beautiful; and one recalls the still recent martyrdom of all this Virgilian charm. Little masterpiece, doubly dear to all those for whom France is a second fatherland! . . . In these reduced dimensions, the Italian landscape recalls to mind the lines in the "Priest of Nemi," lines which have the same purity of form and color as in Corot: "I will never believe that a wicked and blood-thirsty

spirit dwells under this wonderful mass of trees, as old as the world, which rot and return to life of themselves, on the shores of this beautiful bowl of the lake."

As for the portrait, there are the same depths of expression and charming touches just as in the landscape. Chaste and modest creature, whose contemplative spirit reveals itself in the hand pressing her brow, and the timid dreamy nature by the few flowers in her other hand, which barely relieve the severe lines of the black dress—we could not find in her the heroine of a novel, but if we had to choose a sister, it would be she! . . .

The time of Corot! Although in the present day we seem to be getting further and further away from patriarchal traditions, Corot's period will ever be for us one expressive of tenderness and greatness. This is the reason why we would not be surprised to find in a man who understands and loves this apostle of the beautiful in art, reminder of his contemporaries, they too, men upright in conscience, true to Nature. Millet is heart and soul in his simple drawing of the "Blés murs" (Ripe corn-fields); Barye, in that aquarelle of "The Leopard Sleeping" (*Léopard au Repos*), and lastly, Daumier in his powerful sketches of "The Burden" (*Le Fardeau*), Portrait of a Woman, and many others which have become such striking examples; and even up to Guys, "the modern man" of Baudelaire, the illustrator par excellence, every one of whose drawings, like these two "Cocodettes Watching a Team Go By," eclipses the works of our innumerable "instantaneous" artists which lack in originality.

What Daumier could have accomplished, had he been free from the restraints imposed by his "profession" and family conditions, and what he proved capable of doing, sufficiently so to keep his place in the first rank, Courbet did fully accomplish, in ample measure, and with masterly ease. He was not the continuation of a school (for he is very distant from the masters of Fontainebleau, in conception, and even personality), but he is an evolution, which is none the less astonishing. He introduced a poetic conception of his own (these words would have made him bound, but things must be seen as they are); in his technique, which is only that of the Flemish, or Spanish masters, combined. His horror of allegorical subjects did not keep him from painting allegories, call them "real" if one will. The splendid study for the "Young Girls of the Banks of the Seine" (*Demoiselles des bords de la Seine*); the gloomy and profound portrait of a woman in black with red cuffs and collar, a kind of Gioconda of la Franche-Comté, the robust and artless portrait of a girl in white and blue, which seems the work of a young peasant who divines the art of painting; the tragic landscape of the lake buried under snow; so many paintings which, in the collection, show Courbet—also a rich painter of flowers—in every aspect. Again, one might say smilingly, under still another aspect, for "The Man with the Guitar" (*Homme à la Guitare*), the Gastibelza of realism, with his scarlet stockings, his doublet, his rustic "byronism," is the blending of strange elements, but how perfectly done! the picturesqueness of a Johannot, the rich subject matter of a Metsu, and to boot, the uncertain

enemy which he—the naïve one!—thought he had felled; viz., sentiment. After all, Pierre Dupont, the song-writer of the “Grands Bœufs,” he too had encamped his “homme rouge” in his romance, the “Louis d’or.”

Since we are proceeding analogically, instead of chronologically, we will next consider Manet, who is at the same time very different from and yet very like Courbet, very different from him in his aristocratic and nervous temperament, but very like him in his “direct vision,” and in “his tradition in technique.” It was necessary to make note of Manet here, before we pass on to Degas, for his light and dainty feminine pastel sketch, as well as the young man writing, bring him to mind at this point. Degas is a dominating figure in this collection, just as he was that of a whole period, which now seems as far removed from us as the days of the masters whom we have just seen file by, and whom we hardly dare term as modern. Degas was a queer and dominating personality. We cannot consider him as a revolutionist, for his art, his education, his tendencies, his style, all are strictly classical; again, it is impossible to consider him as a bulwark of classicism, for he has overthrown so many barriers, freed himself from set forms, and in a word, like Victor Hugo, who boasted of having done the same for the sake of poetry, enriched the pictorial dictionary. Without entering into these purely æsthetic sides of the question, let us enjoy some of the many and typical examples of his principal characteristics: *movement*, as seen in the two dancers seated; *mass in the form*, as seen in the stout woman viewed from the back; *clear delicacy in color*, in the “Toilette” with the coral-rose water jug; the classical drawing, with the little girl, from the Manzi collection, and the sketches from the Italian masters; the modern element in the “Milliner” (Modiste), in a curious posture, taken from life, and lastly, the severe and sober style of the début with the splendid portrait of the woman and little dog. Nothing can be said about this, because the magic element in the sketch cannot be explained.

It is quite natural to note here Toulouse-Lautree, so very original, in spite of his connection with Degas. He is well represented by several of those clear-cut portraits, and descriptions of fallen women, where the painter has dissected his models with implacable distiction.

With pleasure, we note, alongside of Degas, the great artist, not his pupil, but his disciple, Miss Mary Cassatt. Portraits of women of sad and haughty mien, and yet full of hidden tenderness, and a strong and bold outline, with rich coloring, produce an ensemble which stamp Miss Cassatt as a great artist.

Another charming sketch must also be noted here, for, though different from the others in this group, it is yet similar. This sketch is by Whistler, and will always stand out, because it sought and found splendor in shadow, and power in murmuring.

An analogous phenomenon is found in a painter who is at home everywhere, and in harmony with all. I mean Renoir. Is he not as far removed from Degas, or Corot, or Delacroix, or Monet, as from Whistler himself?

Truly, Renoir is Renoir, and that is all there is to say about him; *i.e.*, the fascinating, frolicsome child, the magic cat, the person of instinct, who never knew what he had done, nor what he would do, but who never grew weary of doing it, just as a child intoxicates himself with music, sunshine and candy. My deep affection for this man, whom I knew so well and loved so dearly, springs forth again when I see here such perfect specimens of his work; this nude form, that wonderful bouquet, one of his finest paintings of flowers; this delicate portrait of "Benjamin Godard and his Wife"; these sketches of scenes from "Tannhäuser," which, alas, will ever bear witness to the fascinating decorator he might have been; these various and exquisite trifles, children, flowers, little portraits, brilliant gems, which he thought nothing of leaving behind him, any more than did the inhabitants of the Eldorado the wonderful pebble-stones they trod under foot on their roads; and lastly, the beautiful head of "Madame Maitre," which for serious expression is what "Madame Charpentier" is for the charming and caressing.

Claude Monet, whose beautiful "Bridge of Argenteuil," a sketch wonderful for its accuracy, finds his place here, with Pissarro, in the chapter devoted to what is known historically as the impressionistic school. I regret being unable to say more about so many paintings which are at once masterpieces of art and documents too, in spite of my statement above on the superfluity of comments.

Even so—but here the fear of literature is greater than the beginning of wisdom—there is much to bear in mind relative to the artists who follow, while we catch up with those of our own day, the patriarch Cézanne. The dithyrambic language which it is now customary to use in mentioning our latest conquerors of celebrity has the disadvantage of violating all sense of proportion, of falsifying the relations between the masters of yesterday and the combatants of to-day. Words no longer mean anything, and our present "writers on art" risk not only wounding the vanity of individuals, but of causing actual physical encounters. Some who, like ourselves, are content to enjoy what is original in the refined pursuits of a Gauguin, the domain of art, or the passionate ones of a Van Gogh, or the caprices of a Bonnard, the harmonious and rich expressions of a Vuillard, and even the vast compositions of a Matisse, which are much more pleasing than copies of the works of the old school; those who are too fond of things in themselves—to find enjoyment in the living instead of the dead—though the dead do not let themselves be buried—we will be grateful, in the study of the Kélekian collection, for not letting ourselves be influenced either by the servile flattery of some or the general standards of others.

It suffices that we have appreciated and have tried to make others appreciate the joy of a connoisseur, one equally blessed with enthusiasm and necessary wisdom to collect, in a coherent and logical manner, examples of original works, and to have proved that the new and the old, when both are the result of an irresistible honesty and an inspired labor, are but two different ways for the ideal aiming.

FROM "MODERN PAINTINGS IN A COLLECTION OF ANCIENT ART"

By ROGER FRY

in *The Burlington Magazine* (Number CCXIII, Volume XXXVII), Dec., 1920.

"Mr. Kélekian's venture in modern art is of comparatively recent date; before that, he was known as the greatest collector and dealer in Oriental textiles and pottery. . . . Now he puts forward his modern pictures as yet another aspect of his æsthetic point of view. . . . The case of Mr. Kélekian, therefore, is one of great interest. Here is a man whose whole life has been spent in the study of early art, who at a given moment has had the grace to see its implications, to see that principles precisely similar to those employed by early Persian potters and Fatimite craftsmen were being actually put into practice by men of the present generation. . . .

"His long familiarity with early Oriental art has trained his taste in the search for what is really significant in the work of art, has given him a courage which has not betrayed him in his choice of modern work.

"Such a picture, for instance, as the profile by Daumier (*Buste de femme*, from the Octave Mirbeau collection) which frightened most collectors by its strangeness, fell an easy prey to his net. Again, a man who had handled so many Fayum portraits was not likely to miss the qualities in a head by Matisse (*Tête de femme*) which was so evidently inspired by the same feeling for the balance between style and realism.

"It thus happens that one of the charms of this collection is the occurrence of unusual works, which are not at first sight characteristic of their authors, but for that very reason reveal some intimate and unforced side of their artistic personality. Such for example is the surprising *Portrait of a man* by Corot (*Portrait de Monsieur Abel Osmond*) which in its tense precision of form, its hard and clear delineation of planes, might rather suggest Ingres than a man who like Corot developed to exaggeration the atmospheric envelopment and blurring of form.

"Or take again the Courbet *Snow Scene by a lakeside* (*La neige sur le lac Léman*) in which a quite strange quality as of a great visionary painter unexpectedly emerges in spite of the doctrine of literal realism which he proposed to himself. This picture recalls indeed the conscious and deliberately poetic handling of some of the great Chinese landscapeists of the school of Ma Yuan. It has too a certain personal interest from the letter with which he dedicated it to the Marquise Colonna. . . .

"Cézanne, Degas and Renoir are all well represented in this collection, but we have chosen (for reproduction—the article reproduced five of the pictures of the collection) yet another of the earlier masters, Delacroix. It is impossible for most Englishmen to share to the full the enthusiasm which

Delacroix's name always has aroused in French artists. We are put off by the theatrical quality of his vision, and for myself I can rarely understand why his color is so much admired. However, I can come to terms with regard to so profound and dramatic an interpretation of character as the little *Paganini discovers*. It is indeed a marvellously intense and imaginative conception, and though the abandonment of the romantic attitude to life seems strangely distant and unfamiliar to us now, one cannot refuse to it an imaginative sympathy when it makes so eloquent and so passionate an appeal as it does here."

CONDITIONS OF SALE

I. **Rejection of bids:** Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. **The buyer:** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. **Identification and part payment by buyer:** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. **Risk after purchase:** Title passes upon the fall of the auctioneer's hammer and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any other cause.

V. **Delivery of purchases:** Delivery of *any* purchases will be made only upon payment of the total amount due for *all* purchases at the sale.

Deliveries will be made at the place of sale or at the storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of 9 A. M. and 1 P. M. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of 9 A. M. and 5 P. M.

Deliveries at places of sale other than the American Art Galleries will be made only during the forenoon following the day of sale unless by special notice or arrangement to the contrary.

Deliveries at the storage warehouse to which goods may have been sent will be made on any day other than holidays between the hours of 9 and 5.

Deliveries of any purchases of small articles likely to be lost or mislaid may be made at the discretion of the auctioneer during the session of the sale at which they were sold.

VI. Storage in default of prompt payment and calling for goods: Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

NOTE: The Limited space of the Delivery Rooms of the Association makes the above requirements necessary, and it is not alone for the benefit of the Association, but also for that of its patrons, whose goods otherwise would have to be so crowded as to be subject to damage and loss.

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Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced Catalogues: Priced copies of the catalogue or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City

CATALOGUE

FIRST EVENING'S SALE

MONDAY, JANUARY 30, 1922

IN THE GRAND BALLROOM OF THE

PLAZA HOTEL

NINE WEST 58TH STREET

BEGINNING AT 8.15 O'CLOCK



DENIS
(Maurice)

FRENCH: CONTEMPORARY

1—ÉTUDE DE NU

(Study of the Nude)

(Crayon Drawing)

Height, 19½ inches; length, 24 inches

In a soft grayish-black, with touches of white, on a buff ground.

Dedicated to PASCAL DAGUANO.

DAVIES
(Arthur B.)

AMERICAN: 1862—

2—ATHLETE

Height, $9\frac{1}{2}$ inches; width, 7 inches

FIGURE drawing in black and white chalk on a background of soft grayish-azure.

DAVIES (Arthur B.)

3—WRESTLERS

(Gouache)

Height, 7 inches; length, 16 inches

BACKGROUND a yellowish mahogany-brown, the figures outlined in black and executed in white, with touches of purplish-blue, gray and mauve.





DERAIN
(André)

FRENCH: CONTEMPORARY

4—*PORTRAIT DE JEUNE FILLE*

(Portrait of a Young Girl)

(Drawing)

Height, 24 inches; width, 18 inches

BLACK crayon, the outlines though bold yet soft by reason of their breadth; the figure very slightly grayed over, against the white background.

Signed at the lower right, A. DERRAIN.



MATISSE
(Henri)

FRENCH: CONTEMPORARY

5—TÊTE DE FILLETTE

(Head of a Young Girl)

(Pencil Drawing)

Height, 19 inches; width, 12 inches

AN engaging black and white sketch, the drawing free and the notes soft.

Signed at the lower right, HENRI MATISSE, 1915.



DERAIN
(André)

FRENCH: CONTEMPORARY

6—*NU*
(*Nude*)

(Red Chalk)

Height, 25 inches; width, 19 inches

THE red chalk used with notable effect but just enough of it to produce the desired result with the complementary service of the white background.

Signature near lower right corner.



MATISSE
(Henri)

FRENCH: CONTEMPORARY

7—FEMME NUE

(Female Figure in the Nude)

(Pencil Drawing)

Height, 24 inches; width, 18 inches

A PLAIN lead pencil sketch, of simple outline, directly done, as the illustration shows.

Signed at the lower left, HENRI MATISSE.



DEGAS
(Hilaire Germain Edgard)

FRENCH: 1834—1917

8—PORTRAIT OF M. ROUGET

(Drawing)

Height, 7 inches; width, 5¼ inches

IN lead pencil throughout, in soft, delicate grayish tone, on plain white ground.

At lower left, in lead pencil: PARIS, 1850; E. D." And below it the stamp of the Degas Sale.



COUBINE

FRENCH: CONTEMPORARY

9—TÊTE DE FEMME

(Woman's Head)

(Pencil Drawing)

Height, 16½ inches; width, 11¼ inches

FINELY executed, with minute attention to expressive detail, in grayish-black lead-pencil of soft tonal quality but precise.

Signed near lower right, COUBINE.



INGRES
(Jean Auguste Dominique)

FRENCH: 1781-1867

10—PORTRAIT DE PAGANINI

(Black and White)

Height, 9 inches; width, 7 inches

IN lead pencil, with the stock and collar heightened in *gouache* (Chinese white). "This drawing, designed to serve as model for the engraving by Calametta, has been entirely gone over in lead pencil by Ingres, on a counter-proof of the first drawing by the artist."

From the collection of François Flameng, the stamp of which it bears, at lower right.

1400



INGRES
(Jean Auguste Dominique)

FRENCH: 1781—1867

11—PORTRAIT DE BERLIOZ

(Black and White)

Height, 7 inches; width, 5½ inches

IN lead pencil, the collar tips touched in in white.

Signed at the lower right, INGRES, DEL., FLORENCE, 1824.

From the Flameng Collection.



SEURAT
(Georges Pierre)

FRENCH: 1859—1891

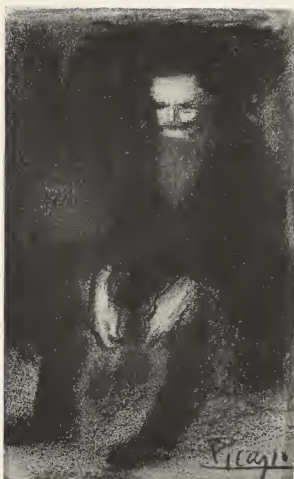
12—*FEMME ET ENFANT*

(*Woman and Child*)

(Study)

Height, 12 inches; width, 9 inches

CHARCOAL freely used, and yet with restraint, in the figures, on a grayish-white ground, its use continued to produce a background.



PICASSO
(Pablo)

FRENCH: CONTEMPORARY

13—HOMME ASSIS

(Man Seated)

(Study)

Height, 7½ inches; width, 4¾ inches

CHARCOAL, heavily used, for the full effect of the figure masses, with the white ground reserved and screened for the construction of the face and hands.

Signed at the lower right, PICASSO.



DERAIN
(André)

FRENCH: CONTEMPORARY

14—*GROUPE DE FEMMES*

(*Group of Women*)

Height, 16 inches; width, 13 inches

FLESH tones arbitrarily conventionalized to ivory and old-ivory hues. The background a deep emerald-green at right and left, a conventional veiled sky-blue at centre, with grayish and lilac cloud effects above and below.

Signed at the lower right, A. DERAÏN.



DERAIN
(André)

330

FRENCH: CONTEMPORARY

15—DOS DE FEMME

(A Woman's Back)

(Red Chalk)

Height, 20½ inches; width, 15½ inches

THE red chalk very soft in note, the ground creamy.

Signed at the lower right, A. DERRAIN.



DAVIES
(Arthur B.)

AMERICAN: 1862—

16—FIGURE DRAWING

Height, 12 inches; width, 9 inches

THE headless figure executed in white chalk on a soft paper of rich purple, the background hue permitted to come through effectively, and utilized in the construction of the figure.



DAVIES
(Arthur B.)

AMERICAN: 1862—

100

17—NUDE STUDY

Height, 17½ inches; width, 12¾ inches

IN black and white chalk, the black used in outline and for the "do" of the hair, and the execution of the figure being in white, on a ground of warm red-brown soft paper.



DERAIN
(André)

FRENCH: CONTEMPORARY

18—*ÉTUDE DE NUE*

(*Nude Study*)

(Red Chalk)

Height, 24 inches; width, 17¾ inches

BROADLY done, but with sure line, the red chalk of rich, warm yet soft hue, over a white background.

Signed at the lower right, A. DERAİN.



SEURAT
(Georges Pierre)

FRENCH: 1859—1891

19—*GARÇONNET ACCROUPI*

(*Seated Boy*)

(Charcoal Drawing)

Height, $12\frac{1}{4}$ inches; width, $9\frac{1}{2}$ inches

160

DENSE black, with the ground and background coming through but slightly, in a grayish creamy-white.



CÉZANNE
(Paul)

FRENCH: 1839—1906

20—*DEUX ARBRES*

(*Two Trees*)

(Water Color)

Height, 17 $\frac{3}{4}$ inches; width, 13 $\frac{1}{4}$ inches

In tones of blue and green, mauve and rose and faint yellow, and other vague, neutral hues, on a faintly creamy ground.



DERAIN
(André)

FRENCH: CONTEMPORARY

21—*LE PIN*

(The Pine)

(Pastel)

Height, 24½ inches; width, 13½ inches

THE olive-gray background broadly utilized in details of the composition, which is completed in black, white and red, all of soft tone.

Signed at the lower right, A. D.



RENOIR
(Auguste)

FRENCH: 1841--1919

22—*PORTRAIT DE FEMME*

(*Portrait of a Woman*)

(Water Color)

Height, 18 inches; width, 12½ inches

PINK cheeks and pink shoulders, and deep blue eye, and light golden-blond hair with reddish tints in its shadows, against a pale orange background. The head and shoulders in aquarelle, the arms and body sketched in pencil.

Signed at the lower right, RENOIR.



DERAIN
(André)

FRENCH: CONTEMPORARY

23—*PORTRAIT DE JEUNE FILLE: DESSIN AU*
CRAYON

100

(Portrait of a Young Girl: Pencil Drawing)

Height, 24 inches; width, 18 inches

THE penciling in a soft, grayish-black, on creamy-white paper.

Signed at the lower right, A. DERRAIN.



SEURAT

(Georges Pierre)

FRENCH: 1859—1891

24—UNE PÊRISSOIRE: LA SEINE À LA GRANDE JATTE

(*A Canoe: The Seine at the Great Bowl*)

Étude pour

"Un dimanche à la grande jatte, 1884"

(*Study for*

"*A Sunday at the Great Bowl, 1884*")

(Panel)

Height, $6\frac{1}{4}$ inches; length, $9\frac{3}{4}$ inches

A DELICATE tracery and partial screen of emerald-green leaves, with interstices of golden sunshine, over a stream shimmering with color refractions. An incidental figure in a canoe. Distant creamy-white buildings with red tile roofs.

Signed at the lower right, SEURAT.



LOTIRON

FRENCH: CONTEMPORARY

80

25—*LE PONT MARIE*

(The Marie Bridge)

Height, 9¼ inches; length, 13 inches

THE bridge buff-gray, the rounding shore of the stream a light creamy buff, the stream itself bluish-gray in reflection of the sky and green in reflection of the dense green foliage of the trees on either bank.

Signed at the lower right, LOTIRON.

DAVIES
(Arthur B.)

AMERICAN: 1862—

26—*SEATED GIRL*

Height, 9 inches; length, 12 inches

Two figure drawings: one in profile to the left, one in back view. Both in white and black chalk, on red-brown paper, the black being used for outlines and coiffures.





MATISSE
(Henri)

FRENCH: CONTEMPORARY

27—PETITE FILLE

(Granddaughter)

(Panel)

Height, 13¾ inches; width, 10½ inches

GREEN background; green and black frock with white collar. Red locks, set off by a light-yellow and burnt-orange bow.

Signed at the upper right, HENRI MATISSE.



RENOIR
(Auguste)

FRENCH: 1841—1919

28—*PORTRAIT D'UNE FILLETTE*

(*Portrait of a Little Girl*)

Height, 8¾ inches; width, 7¼ inches

ROSE and gold and blue. The little girl with golden hair, in which a red rose is tucked or a red bow is tied, and with rosy cheeks and with deep blue eyes; in a white frock, before a rose background.

Signed at the upper right, RENOIR.

750



RENOIR
(Auguste)

FRENCH: 1841—1919

29—*FLEURS*

(*Flowers*)

Height, 7 inches; length, 9¼ inches

ROSES of deep and glowing pink at the centre, and palest soft pink and pinkish-white at the petal-borders, with hints of their green leaves about them, in a confused neutral background largely greenish-yellow.

Signed at the lower right, A. R.



DERAIN
(André)

FRENCH: CONTEMPORARY

30—*NATURE MORTE: VERRE ET FRUITS*

(*Still Life: Glass and Fruits*)

Height, $12\frac{1}{2}$ inches; width, $12\frac{1}{4}$ inches

THE rosy fruits in natural color, touched with a kiss of sunlight and gold, the red having as a foil a single green leaf; the tumbler exhibiting a grayish opalescence;—all before a neutral background of dark and deep greenish-blue tone.

Signed at the lower right, A. DERAÏN.

175



CÉZANNE

(Paul)

FRENCH: 1839—1906

650
31—GÉRANIUM

(*Geranium*)

(Water Color)

Height, $13\frac{1}{2}$ inches; width, $9\frac{1}{2}$ inches

RICH, vivid and varying greens, with *aubergine* shadows and touches of a wan yellow relieving them. The background, which contributes the flower-pot, a very light buff.



PICASSO
(Pablo)

FRENCH: CONTEMPORARY

32—NATURE MORTE

(Still Life)

(Water Color)

Height, 13 inches; width, 10 inches

THE vase a lapis-blue, deep below, light with reflections above, and standing before a jade-green bowl. The flowers of rose-mahogany tones, the leaves a rich green. The upper background a medley of neutral grays, the draperies below of varying mahogany notes.

Signed at the lower right, PICASSO.



PICASSO
(Pablo)

FRENCH: CONTEMPORARY

33—PETITE NATURE MORTE

(Still Life)

Height, $13\frac{3}{4}$ inches; width, $10\frac{1}{2}$ inches

A CONFUSED mass of geometrical forms of very definite but erratic outlines, in white and black, brown and blue, against a gray background.

Signed at the lower left, PICASSO, BIARRITZ, 1918.



RENOIR
(Auguste)

1825

FRENCH: 1841—1919

34—BOUQUET DE ROSES

(Roses)

Height, 10½ inches; width, 8½ inches

ROSES red and roses pink and pinkish-white, with blossoms of golden note among them, amid their green and yellow-tipped leaves, against an indefinite background.

Signed at the lower right, RENOIR.



BONNARD
(Pierre)

FRENCH: 1867—

425

35—*LES COURSES À BOULOGNE*

(Boulogne Race Track)

(Panel)

Height, 14½ inches; length, 18½ inches

SCARLET, orange, green and white, in the jockeys' colors, their horses sorrel and brown, the turf a faded greenish-yellow. Over the white grandstands with dark roofs, the brilliant tri-color standing out in the breeze, above the indefinite brown mass of the spectators.

Signed at the lower left, BONNARD.



DERAIN
(André)

FRENCH: CONTEMPORARY

36—LA ROUTE

(The Road)

Height, 9 $\frac{1}{4}$ inches; length, 11 $\frac{1}{2}$ inches

THE gray-white road runs between red-brown banks and along orange-yellow meadows, and the shrubs and trees are of mild green—with a single bright exception at right—the trees being more or less in shadow against the bright white and blue sky.

Signed at the lower right, A. DERRAIN.

300



DERAIN
(André)

FRENCH: CONTEMPORARY

37—*ROSES DANS UN POT*

(*Roses in a Jug*)

(Panel)

Height, 18 inches; width, 13½ inches

THE pitcher a rich lapis-blue, running from deep tones to reflections of light—the roses a warm pink, paling almost to white at some of the petal-edges, and lying among deep green leaves which overhang the pitcher.

Signed at the lower right, A. DERAÏN.



**FRIESZ
(Othon)**

FRENCH: CONTEMPORARY

275

38—UNE RUE DE HONFLEUR

(1)

Height, 16½ inches; width, 13½ inches

THE black cab in the foreground, with its brilliant red running-gear, its top shining white—the group of people beside it in a jumble of dark colors. Buildings creamy-gray and sky-blue, red and grayish-green, the street surface a commingling of the reflections of all the colors; and the whole dominated by the high dark green hill of the background.

Signed at the lower left, OTHON FRIESZ.



PICASSO
(Pablo)

FRENCH: CONTEMPORARY

39—TÊTE DE FEMME
(Woman's Head)

(Drawing)

Height, 7 inches; width, 4½ inches

IN pen and ink, the sharper pen lines a deep black, the softer shadings beneath appearing in a lead-pencil gray.



COUBINE

FRENCH: CONTEMPORARY

70

40—TÊTE DE FEMME

(*Head of a Woman*)

Height, 13 $\frac{3}{4}$ inches; width, 10 $\frac{1}{2}$ inches

JET black hair, set off by a single touch of white, binding it back of her left brow. White gown. Dark eyes and warm complexion, the pink roundly flushing the soft creaminess of her skin.

Signed at her left shoulder, COUBINE.



RENOIR
(Auguste)

FRENCH: 1841—1919

41—PORTRAIT DE MME. PAUL GALIMART

Height, 16 inches; width, 12½ inches

DARK hair, almost black, with hints of reddish-mahogany notes; dark eyebrows and rosy features. About her neck and over her left shoulder a scarf of richly mottled dark emerald, over a waist revealing hues of cream and rose.

From the Galimart Collection.



DERAIN
(André)

FRENCH: CONTEMPORARY

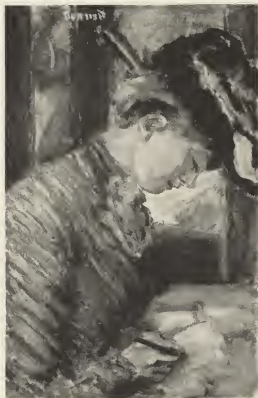
42—*PORTRAIT DE SOLDAT*

(*Portrait of a Soldier*)

(Cardboard)

Height, $11\frac{1}{2}$ inches; width, $8\frac{3}{4}$ inches

TYPICAL uniform, with cap and jacket in red and blue. Dark neutral background. (A penciling on the back notes this as a portrait of the artist, by himself.)



BONNARD
(Pierre)

FRENCH: 1867—

43—FEMME À TABLE

(Woman at a Table)

Height, 18¾ inches; width, 12 inches

CLAD in a waist of soft material shot with a variety of shimmering colors, with grays, browns and a deep lapis-blue predominating; at her throat a large rosette-bow of bluish turquoise-green. Golden-yellow hair under her plum-brown hat with light trimmings.

Signed at the upper left, BONNARD.



VUILLARD
(E.)

FRENCH: CONTEMPORARY

200

44—FILLE EN BLEU

(*Girl in Blue*)

(Pastel)

Height, 24 inches; width, 18 $\frac{3}{4}$ inches

ALL in blue she is, a soft and engaging blue, and her hair shows soft brown lights and darker shadows. As she sits at table she is engaged with her knife upon what appears to be a loaf of bread well browned, with the bottom or pan side of it toward the observer somewhat blackened—or a cheese of rich exterior coloring and lighter inside. Table gray, and background a mingling of neutral hues of a room interior.

Signed at the lower right, E. VUILLARD.

DERAIN
(André)

FRENCH: CONTEMPORARY

400

45—*PETIT PAYSAGE*

(*Landscape*)

Height, 12¾ inches; length, 16 inches

DENSE bluish-green depths amongst the foliage of the gray-trunked trees, with sunshine flashing in the light green reeds at their base and on the neighboring stream, and on the bare brown hills of the background, from a bright sky filled with white clouds.

Signed at the lower right, A. DERAÎN.





DERAIN
(André)

FRENCH: CONTEMPORARY

46—*VUE DE CAHORS*

(*View of Cahors*)

Height, $15\frac{1}{4}$ inches; length, $17\frac{1}{4}$ inches

THE hills both to right and in the distance appear in the warm red-brown of a cultivated ferrous soil, while in the foreground and to left is a green carpet of grass, and the white and creamy buildings of the middleground, with their warmer, reddish-brown roofs, project from among dense green trees.

Signed at the lower right, A. DERAINE.



DUFY
(Raoul)

75

FRENCH: CONTEMPORARY

47—*NATURE MORTE*

(*Still Life*)

Height, 18 inches; length, 21½ inches

A CURIOUS assortment of jug, plate and bowls, in dense deep green, rich yellow, light and dark blue, white and suggestions of mauve, against a dazzling background.

Signed at the lower right, RAOUL DUFY.

COROT
(Jean Baptiste Camille)

FRENCH: 1796—1875

1300 48—*LA PETITE SÉRAPHINE, VÊTUE DE GILET DE
COROT DANS SA CHAMBRE À ARLEUX*

(*Little Seraphina, Dressed in Corot's Waistcoat in Her
Chamber at Arleux*)

Height, 15½ inches; width, 10½ inches

"A STUDY made by the master at Arberg du Nord, July 14, 1871. Painted in the very modest chamber which we offered the master. . . . His bed, his books. The little girl wears Corot's (inverted) waistcoat." The waistcoat a light gray with an edge of dark brown; the girl's dress bluish-gray, with a dark gray underskirt; white "V" at her throat. Her hair black, bound with a red ribbon. The bed and its covering gray and gray-white, before a gray wall, and casting a brownish shadow. The commode dark mahogany-red—a scarlet scarf over the stack of grayish books.

Signed at the lower left, Corot.

Moreau-Nélaton, Vol. III, p. 298; No. 215.

From the George Viau Collection.

From the Hanson Collection, Copenhagen.



450

COURBET

(Gustave)

FRENCH: 1819—1877

49—*NATURE MORTE*

(*Still Life*)

Height, 14½ inches; length, 17½ inches

THE sward of a darkening green field in a rolling country, under a robin's-egg sky in which mauve tints of approaching sunset appear. To left the forest edge, dark green against the sky. In the foreground the subject fruits, greatly magnified—those at the left as rich and luscious a red as eye could seek or palate crave; those to right a creamy and golden green-gray.

Signed at the lower left, G. COURBET, '71.



HO
A75

DAUMIER
(Honoré)

FRENCH: 1808—1879

50—*PORTRAIT DE M. LAVOIGNAT*

Height, 18 inches; width, 14¾ inches

A PORTRAIT of the artist's friend, the engraved Lavoignat, painted about 1860; purchased from the Lavoignat family. A man of reddish brown hair and beard, and complexion at once creamy and florid, the light in which the painter observed it. White collar and dark brownish coat. Olive-gray background.

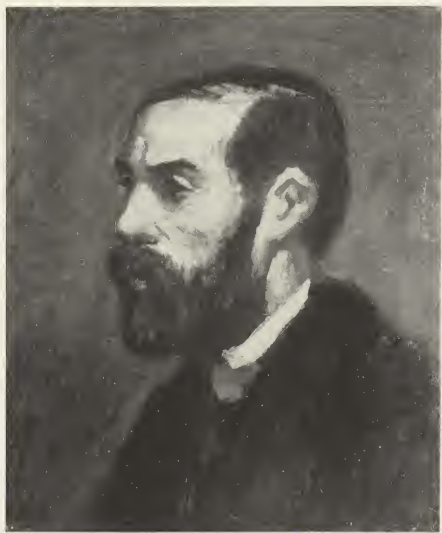
Exposition of Vienna, 1908.

Exposition of St. Petersburg, 1912.

Exposition of Geneva, 1818.

From the George Vau Collection.

From the Hanson Collection, Copenhagen.





DERAIN
(André)

FRENCH: CONTEMPORARY

51—**BUSTE DE FEMME**

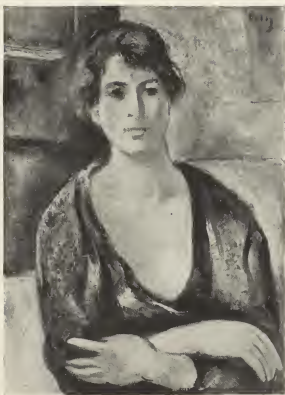
(*Bust Portrait of a Woman*)

Height, 21 inches; width, 11½ inches

THE flesh of bust and face appearing in warm tones in a warm half-light, which from above lightens but mildly the woman's reddish hair. Her sagging undergarment white, her skirt gray-blue. Brownish background.

Signed at the lower right, A. DERAÏN.

225



ORTIZ
(José)

SPANISH: 1869—

52—BUSTE DE FEMME

(Bust Portrait of a Woman)

Height, 28¾ inches; width, 21 inches

NEUTRAL background, gray and emerald in its tones at right, moss-green and purplish at left, the cool gray-emerald reappearing at the lady's right elbow and the general scheme warmed by orange notes above her left shoulder. Her gown bluish, with suggestions of mauve. Hair reddish-brown and cheeks rosy. The play of the light on hair, face and breast yields a maze of color and reflections, as fascinating as elusive.

Signed at the upper right, ORTIZ.

COURBET
(Gustave)

FRENCH: 1819—1877

53—*LA MER*

(*The Sea*)

Height, $19\frac{1}{2}$ inches; length, $23\frac{1}{2}$ inches

THE sea a dark gray-green, with a lighter translucence as well as the white of the foam defining the successive waves, and at the foreground shore the broad white line of the surf. The shore sandy-gray and yellowish, and its detached and jagged rocks gray-brown. Over the sea, banks of nimbus clouds, with gray ones above them opening to a robin's-egg sky.

Signed at the lower right, G. COURBET.

Exhibited at the Exhibition of the Works of Gustave Courbet at the Metropolitan Museum of Art, 1919.

2700
M.M.A.



SISLEY
(Alfred)

FRENCH: 1840--1899

70° 54—DANS LES VIGNES À LOUVECIENNES, 1874

(In the Louveciennes Vineyards, 1874)

Height, 18 inches; length, 21¾ inches

GREEN of many notes, for the most part soft gray-greens, in fields and on the hillsides. To left rich red fruits among the green leaves of the round trees, and to right yellowish and brown notes. Distant hills blue under a mauve-gray sky. Two laborers stand in the middle distance.

Signed at the lower left, SISLEY, '74.

From the George Vieu Collection.

From the Hanson Collection of Copenhagen.





FRIESZ
(Othon)

FRENCH: CONTEMPORARY

150
55—LES MATS DERRIÈRE LES MAISONS

(The Masts Behind the Houses)

Height, 19½ inches; length, 25½ inches

THE masts, some of them flying the Tricolor, stand before a creamy sky, which to right becomes a bluish-gray. The leaves of the overhanging tree-branches inshore of them wave in a breezy sunlight, and show hues of light and dark green and touches of yellow. The houses below, over whose orange, salmon and red roofs the masts are seen, are creamy and purplish grays, and the trees and shrubbery add a variety of greens.

Signed at the lower right, OTHON FRIESZ.



VLAMINCK

FRENCH: CONTEMPORARY

350

56—BORDER OF THE SEINE

Height, 23¼ inches; length, 28½ inches

SKY dark and light blue, filled with gray and white clouds, all its hues mirrored in the stream, which also reflects the gray walls and red roofs of the houses on the bank and the green trees between them.

Signed at the lower right, VLAMINCK.

PICASSO
(Pablo)

FRENCH: CONTEMPORARY

560

57—*PORTRAIT DE JEUNE FEMME*

(*Portrait of a Young Woman*)

Height, 28½ inches; width, 19½ inches

IN a cloak of neutral green with suggestions of olive-yellow, and deep blue trimmings and shadings, and wearing a vermillion-red hat trimmed with dark greenish-blue, with a feather to match and an olive-green buckle. She has brown hair, and her rosy cheeks are almost florid. Neutral background in light key.

Signed at the lower right, PICASSO.

From the Libaude Collection, Paris.



DAVIES
(Arthur B.)

AMERICAN: 1862—

1600

58—*A POOL OF FRAGRANCE*

Height, 25¾ inches; length, 39½ inches

AN allegorical nude, in which a sloe-eyed nymph seems Narcissus-like to contemplate her own image in a pool or fountain not apparent to the spectator—the creamy flesh dappled with pale golden sunshine and flushed with pinkish shadows, in a conventional environment of umbrageous green.

Signed at the lower left, A. B. DAVIES.





FOURNIER
(Gabriel)

FRENCH: CONTEMPORARY

59—*PAYSAGE*

(*Landscape*)

Height, 25½ inches; width, 21 inches

FOLIAGE in deep and lighter green, in shadow and sunshine, and the herbage adding further variety to the verdant notes; the transverse pathway a warm sandy-brown, the middle-distance building creamy in the sunlight, with touches of other color notes. The sky a deep, intense azure.

Signed at the lower right, GABRIEL FOURNIER.



SIGNAC
(Paul)

FRENCH: 1863—

110

60—**MARSEILLE**

(*Marseilles*)

(Ink Drawing)

Height, 35 $\frac{3}{4}$ inches; width, 28 $\frac{3}{4}$ inches

TREES broadly and heavily lined in, foreground rocks and distant landscape lightly grayed over, light grayish reflections emphasizing the course of the intervening water.

Signed at the lower left, P. SIGNAC.



350
GUILLAUMIN
(Jean Baptiste Armand)

FRENCH: 1841—

61—*PAYSAGE: LE MATIN*

(*Landscape: Morning*)

Height, 23½ inches; length, 28¾ inches

PURPLE-BLUE and hazy-violet the woods of the distance, beneath a morning sky with its auroral pink suffusing the pale golden light breaking through moist white clouds. The river slowly coursing the middle distance reflects the shadows of the woods, and in its course and on the hither bank are rough red-brown and green-gray rocks—those on the land lying on a grass-covered ground of luminous yellow-green.

Signed at the lower left, GUILLAUMIN.



UTRILLO
(Maurice)

160

FRENCH: CONTEMPORARY

62—*LE CHÂTEAU*

(*The Castle*)

(Board)

Height, 23 inches; length, 28 $\frac{1}{4}$ inches

THE castle tower is creamy white, with weathered areas and mossy adhesions, under a dark slate-blue roof, and the walls at either side are a grayish-cream and faint rosy-gray, rising amid trees and dense and dark greenery. To right a low red wall borders the stream or moat in the foreground; to left a red gabled building comes into view beyond green shrubbery.

Signed at the lower right, MAURICE UTRILLO.



200

VLAMINCK

FRENCH: CONTEMPORARY

63—*DANS LA FORÊT*

(In the Forest)

Height, 23½ inches; length, 28½ inches

TREES at right and left of the house in the middle distance bright green, with emerald notes, in sunshine; those at left in the background dark in shadow. The house gray-white with brown and reddish roof, the land before it of mellow tone, the foreground stream a mass of reflections.

Signed at the lower left, VLAMINCK.



DUFY
(Raoul)

FRENCH: CONTEMPORARY

64—*PAYSAGE: S. PAUL*

140

(*Landscape: St. Paul*)

Height, 25½ inches; length, 32 inches

THE tall, dominating architectural pile in its walls and tiled roofs shows purple-gray and sundry browns and yellows, while relieved against it the tall poplars are a dense and vivid green. Green, heavy in mass but in lighter hue, appears beside the curving wall on the earth below, while the curious trees of the left foreground have in their foliage a suggestion of the blue-green of an olive grove. In the far distance the blue of a deep cerulean sea.

Signed at the lower right, RAOUL DUFY.

MATISSE

(Henri)

FRENCH: CONTEMPORARY

1125

65—*PORTRAIT DE FEMME ACCOUDÉE SUR UN
FAUTEUIL*

*(Portrait of a Woman Leaning on Her Elbow in an
Armchair)*

(Panel)

Height, 21 inches; width, 18 inches

WHITE waist, with greenish trend, the sleeves transparent, Creamy features, rose-touched, and black hair. Orange-backed chair against a mottled-emerald background.

Signed at the upper right, HENRI MATISSE.



CASSATT
(Mary)

AMERICAN: CONTEMPORARY

1000

66—*JEUNE FEMME ASSISE*

(*Young Woman Seated*)

(Pastel)

Height, 23½ inches; width, 19½ inches

REDDISH-YELLOW hair very dark, with blond lights revealed in it, above a face of warm hues enclosing hazel eyes. Her décolleté waist is old-rose, and the jar of flowers includes blooms pinkish and of pale golden-yellows, while the table-top repeats orange tones and the fan discloses notes of green. Background a deep aerial blue.

Signed at the lower right, MARY CASSATT.

From the Theodore Duret Collection.



GUILLAUMIN
(Jean Baptiste Armand)

FRENCH: 1841—

375

67—*PAYSAGE*

(*Landscape*)

Height, 23 inches; length, 31½ inches

AN autumn landscape with yellows and orange tones, and soft browns, besides greens in a variety of notes, and certain blues and touches of red. A veiled and nebulous robin's-egg sky, with mauve strata amongst the mixture of cloud colors.

Signed at the lower right, GUILLAUMIN.



PISSARRO

(Camille)

FRENCH: 1830—1903

20000

68—*LA SEINE À ROUEN: EFFET DE BROUILLARD*

(*The Seine at Rouen: Fog Effect*)

Height, 25 $\frac{1}{2}$ inches; length, 32 inches

MAUVE and pale yellowish notes mingle with the faint gray of the confused sky, and mauve reflections with the bluish-gray of the ruffled river below,—the whole, with the traffic on the busy bridge, the boats and trains, and the distant city buildings, seen dimly in the pervasive fog.

Signed at the lower right, C. PISSARRO, '98.

From the Hanson Collection, Copenhagen.





DUREY
(René)

FRENCH:

69—*LA VILLE*

(The Town)

Height, 25½ inches; length, 31½ inches

DEEP blue the encompassing hills, and gray-blue the sky overhead, while the sky just over the hilltops is a white and creamy bank revealing soft hues of orange and rose. The town buildings brown, white and creamy, their roofs blue, orange, brown and red, the street sandy, with a border of green grass.

Signed at the lower left, RENÉ DUREY.



CAMOINS

FRENCH: CONTEMPORARY

70

70—*LE PETIT PORT*

(Small Harbor of a Seaport)

Height, 21 inches; length, 31¼ inches

CREAM walls of varying tone in the mass of houses—here and there a white or gray-brown one—blue, green or orange shutters or doors; pinkish and red roofs. Emerald the stream crossing the middle-ground and cream, pinkish, buff and brown the foreground sands.

UTRILLO
(Maurice)

FRENCH: CONTEMPORARY

71—*LA RUE*

(*The Street*)

(Board)

Height, 22½ inches; length, 29¼ inches

BARE the trees, in autumn or spring—the cold purplish-blue sky with fleeting white clouds suggests the autumn—and bare the earth but full of colorful reflections and refractions from the rose and white houses with brown and reddish roofs. And the women in the roadway are dressed in colors sober as the leafless trees.

Signed at the lower right, MAURICE UTRILLO.



UTRILLO
(Maurice)

FRENCH: CONTEMPORARY

300

72—*EFFET DE NEIGE*

(*Snow Effect*)

Height, 23½ inches; length, 31¾ inches

Snow on the ground, registering the tracks of stragglers in quiet streets, who are out in the bright winter air; snow on roofs and walls, making the scene more bright under a mild gray sky. And but little of the snow holding to the trees lining street and hillside, whose all but bare branches retain a few leaves, while red chimney-pots above the varied houses spot the composition with lively color.

Signed at the lower right, MAURICE UTRILLO, V.





VLAMINCK

FRENCH: CONTEMPORARY

250

73—BORDS DE RIVIÈRE

(Banks of the River)

Height, 28½ inches; length, 36 inches

WITH wonderful clearness the limpid stream reflects on its deep blue and silvery-white surface the cream-white and warm red of the walls and roofs of the houses on its farther bank, and more suggestively the greens of the landscape around them. Foreground green in sunshine and shadow.

Signed at the lower right, VLAMINCK.



DUREY
(René)

FRENCH: CONTEMPORARY

74—LE VILLAGE

(The Village)

Height, 25½ inches; length, 31¾ inches

THE yellow-sandy road is bordered by banks of green grass, and above these rise gray and orange walls, supporting blue roofs and brown ones, and intervening between these are green tree-tops. Sky grayish-blue, with much white vapor.

Signed at the lower right, RENÉ DUREY.

PICASSO
(Pablo)

FRENCH: CONTEMPORARY

57⁵

75—GRANDE NATURE MORTE: LE COMPOTIER

(*Still Life: The Compote Dish*)

Height, 23 inches; length, 31¼ inches

THE compote dish white with green interior, and strong black shadows outside and in. The table, wall, and all else, green in groundwork, a vivid green, spotted with white and black and red and blue, rose and yellow and magenta, on gray.

Signed at the lower right, PICASSO, 1914.



1500

DAVIES
(Arthur B.)

· AMERICAN: 1862—

76—*THE SUMMIT THICKET*

Height, 22¼ inches: length, 40 inches

THE two young women nude in the seclusion of a leafy retreat, the foliage all about them a rich variety of greens, with golden flashes of sunlight on occasional blossoms—here a patch of orange, there one of a deep, dense blue—and the play of the transparent shadow-lights on the cool flesh tones. The nearer nymph with mahogany-red hair.



LEBOURG

(Albert)

FRENCH: 1849—

275

77—*LES BORDS DE LA SEINE*

(*The Banks of the Seine*)

Height, 25¼ inches; length, 39¼ inches

THE freight boats, whether with steam or without, massed at both borders of the river, are in low tones of red, brown, blue and grayish-yellow, and the landscape and its buildings and the busy life of the quay are in the same colors, varying in value and but rarely striking a higher key. The stream and its reflections share in the soft polychrome effect, the most luminous of the reflections in the foreground being that of an orange and mauve cloud-bank in the bluish sky.

Signed at the lower left, A. LEBOURG, ROUEN, 1894.

From the Roger Marx Collection.



900

DAVIES
(Arthur B.)

AMERICAN: 1862—

78—*SHADOW VALLEY*

Height, 25 $\frac{3}{4}$ inches; length, 39 $\frac{1}{2}$ inches

AN allegorical composition of eighteen male and female figures, mainly nude and indistinct, in a vale of shadows where apparently or semi-apparently is a stream—the nebulous lights in the peculiar environment of a prevailing creamy hue in the upper part of the region, and bluish below.



1300

DERAIN
(André)

FRENCH: CONTEMPORARY

79—*PAYSAGE*

(*Landscape*)

Height, 28½ inches; length, 36 inches

GRAY the sky and gray the water, with a diffused sunlight illumining the mounds of a cloud-bank and polishing a section of the water surface with a light sheen. The middle-distance shore-hills yellowish, the dense trees a grayish-green, roofs pinkish, and the narrow street almost white.

Signed at the lower right, A. DERAÎN.



700

DAVIES
(Arthur B.)

AMERICAN: 1862—

80—*VELVET-EYED VENUS*

Height, $37\frac{3}{4}$ inches; width, $37\frac{3}{4}$ inches

THE figure is gray, and dappled with creamy lights, and the aureole of her hair mauve, against a cerulean background with a few nebulous, misty patches before it. White surf of a blue sea—the projecting rocks red-brown.

Signed at the lower left, A. B. DAVIES.



SECOND AND LAST EVENING'S SALE

TUESDAY, JANUARY 31, 1922

IN THE GRAND BALLROOM OF THE

PLAZA HOTEL

NINE WEST 58TH STREET

BEGINNING AT 8.15 O'CLOCK



GOYA Y LUCIENTES
(Francesco)

SPANISH: 1746—1828

81—*DEUX TÊTES*

(*Two Heads*)

(Pencil Drawing)

Height, 3¾ inches; width, 3¾ inches

As a paster on the back notes, a drawing for an engraving of "The Duel," engraved by A. Hirsch, in the *Gazette des Beaux Arts*. Pencil drawing finely executed, the title explaining it.

At lower left, stamp of the François Flameng Sale.

375



CHAHINE
(Edgard)

FRENCH: CONTEMPORARY

82—*PORTRAIT DE FEMME*

(*Portrait of a Woman*)

(Charcoal Drawing)

Height, 23 inches; width, 16 inches

IN very rich, matt black.

Signed at the lower right, EDGAR CHAHINE.



VUILLARD
(E.)

FRENCH: CONTEMPORARY

83—*DEVANT LA GLACE*

(*At the Mirror*)

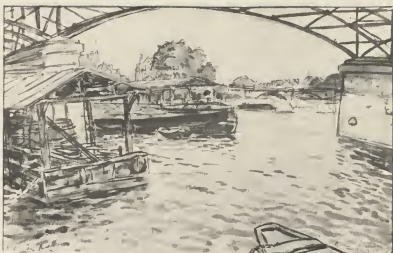
(Pastel)

Height, $22\frac{1}{2}$ inches; width, $18\frac{3}{4}$ inches

325

DARK blue-black skirt, and gauzy waist with lavender and buff suggestion; dark brownish hat. The pale gold mirror frame darkening toward brown, and on the purple-gray dresser ornaments of orange-brown and robin's-egg blue.

Signed at the lower right, E. VUILLARD.



RIVIÈRE
(Henri)

FRENCH: 1860—

84—*SOUS LE PONT DES ARTS*

(*Under the Bridge of the Arts—the bridge across the Seine, leading to the Louvre*)

(Water Color)

Height, 8½ inches; length, 13½ inches

THE river a pale blue below a grayish sky, with its rippled waters showing green shadows beneath the bridge. The neighboring landings gray—and green foliage looming in the middle distance.

Signed at the lower right, HENRI RIVIÈRE; and at the lower left, "H. R., PONT DES ARTS."



BARYE
(Antoine Louis)

FRENCH: 1796—1873

85—*TIGRE COUÇHÉ DANS LA BROUSSE*

(Tiger at Rest in the Brush)

(Water Color)

Height, 7 inches; length, 11 inches

THE tiger in his warm and stunning natural coloring; the path where he lies, worn gray earth or rock; the ground growths of the bleak environment grayish, and touched with green and deep autumn-browns.

Signed at the lower right, BARYE.

On back, seal of the Barye Sale.

750



MILLET

(Jean François)

FRENCH: 1814—1875

250
86—*LES BLÉS MURS*

(*The Ripened Grain*)

(Water Color)

Height, $7\frac{3}{4}$ inches; length, 10 inches

THE grain brown, with soft surface lights, the trees green, and among them and beyond the grain-fields the gables of red-tiled and brown-thatched farm buildings.

Signed at the lower left, J. F. M.



500

GUYS
(Constantin Ernest Hyacinthe)

FRENCH: 1802—1892

87—LA PROMENADE

(The Promenade)

(Water Color)

Height, 16 inches; length, 19 inches

THE ladies are dressed, the leader in water-green, her companion in a light buff; the officer is in light green. The horse is dark.

RENOIR
(Auguste)

FRENCH: 1841-1919

1600
88—*PORTRAIT DE FEMME EN CHAPEAU DE PAILLE*

(*Portrait of a Lady in a Straw Hat*)

Height, 8 $\frac{3}{4}$ inches; width, 8 inches

THE straw of her tepee-like hat a vivid yellow, with canary lights and brownish-orange notes; the scarf binding it and tied beneath her chin a rich azure, which, like the yellow in her hat, glows in the sunshine. Her cheeks a brilliant and deep rose, above the soft pink of her chin. Gown and background a confusion of soft colors, keyed to the high light of the whole brilliant performance.

Signed at the lower left, RENOIR.



RENOIR
(Auguste)

FRENCH: 1841—1919

1650
89—*BUSTE DE FEMME*

(*Bust Portrait of a Woman*)

Height, 9 inches; width, 7 inches

A PASTER on the stretcher notes the painting as a portrait of Madame Renoir. The sitter presents her smiling features in pink and rose, framed in blond hair showing light golden and dark mahogany lights; eyes blue. She is in a delicate greenish-blue gown of robin's-egg note, shot with white, orange and gold, and reflecting warm orange and brown notes of the background.

Signed at the upper right, RENOIR, '92.



800

DAUMIER
(Honoré)

FRENCH: 1808—1879

90—*GROUPE DE TROIS PERSONNAGES*

(*Group of Three Persons*)

(Panel)

Height, 5 $\frac{3}{4}$ inches; length, 7 inches

Of the three figures the stout woman at left, who is in a white waist edged in blue, and the third figure, with heavy masculine features, have reddish-yellow hair; the intermediate person has black hair above a florid face, and is clothed in a mingling of colors and flowing lines, both more or less indefinite.

(*Note on back: "Mai [May] 1860."*)

From the Boy Collection.



1100

DEGAS
(Hilaire Germain Edgard)

FRENCH: 1834—1917

91—*LE BALLET*

(*The Ballet*)

(Pastel)

Height, 9 inches; width, 7 inches

ON the broad dusty-gray boards the first three dancers appear in costumes of robin's-egg hue, with dark apricot bodices, and those behind them in soft yellow, enlivened by touches of orange-red, with green scenic relief.

Signed at the lower left, DEGAS.

From the Roger Marx Collection.



2500

DAUMIER
(Honoré)

FRENCH: 1808—1879

92—*FEMME ET ENFANT SUR UN PONT*

(*Woman and Child on a Bridge*)

(Panel)

Height, 10¾ inches; width, 8½ inches

IN sombre notes. Tones of brown, amid which suggestions of red and of gray appear in the garb of the figures, who approach the spectator in their own shadow, with moonlight softly illumining footway and barrier—and far off a dark greenish-blue sky.

From the Alphonse Kann Collection.

Formerly in the collection of Arsène Alexandre.



1000

DELACROIX

(Eugène)

FRENCH: 1798—1863

93—*ESQUISSE POUR LE TABLEAU LE "GLAOUR ET
LE PACHA"*

(Sketch for the painting, "*The Giaour and the Pacha*")

(Board)

Height, $7\frac{3}{4}$ inches; length, $9\frac{3}{4}$ inches.

THE flying robes of the combatants white and a rich cream, above their richer apparel of crimson and olive, blue and purple, standing out before the brown and black of their chargers—the colors reappearing in the garb of the stealthy, creeping figure in the foreground, while the mountain fastnesses of the background and the distant sky yield a variety of color reflections softer in tone.

From the Chéramy Collection.

Formerly in the collections of Victor Hugo, Théophile Gautier, Alice Ozzy, and Alexandre Dumas fils.



2000

RENOIR
(Auguste)

FRENCH: 1841—1919

94—*PORTRAIT DE FEMME EN TOILETTE DE VILLE*

(Portrait of a Lady in Walking Dress)

Height, 9¾ inches; width, 7¾ inches

HER white hat banded in a rich velvety brown-black, her hair blond and complexion creamy—with lips a warm red. Color abounds in the background which the painter has given his study—a rich blue, lightened by faint greenish-yellow, orange and brownish-red—and more light appears in the light yellow and cream of the lady's bow tie, and her white collar and waist.

Signed at the lower left, RENOIR.



900

DAUMIER
(Honoré)

FRENCH: 1808—1879

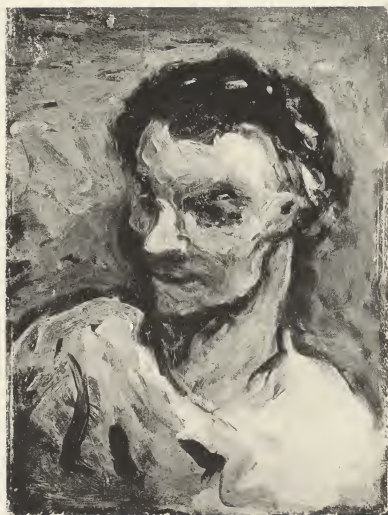
95—*TÊTE D'HOMME*

(*Head of a Man*)

Height, 8½ inches; width, 6¼ inches

EXPRESSION and brush strokes count so heavily in this fascinating *tour de force* that its color, eloquent as it is, is difficult to represent in words—further than to say that the man's hair is a deep brown, his brow, features and neck, and his undefined apparel, all an assemblage of color not confused nor yet analyzed, but richly conceived in tones soft and warm, with red, brown, gray and an obscured white predominating.

From the Alphonse Kann Collection.



4100

CÉZANNE

(Paul)

FRENCH: 1839—1906

96—*QUATRE PÊCHES DANS UNE ASSIETTE*

(*Four Peaches on a Plate*)

Height, 9½ inches; length, 14½ inches

GOLDEN with the gold of noonday sunshine and crimson with the warmth of sunset-red, the fruit in the full perfection of maturity rests on a blue-edged white plate, on a table whose coverings show a mingling of colors, with red and yellows predominating.

From the collection of Octave Mirbeau.



525

DERAIN

(André)

FRENCH: CONTEMPORARY

97—*VASE DE FLEURS*

(*Vase of Flowers*)

(Canvas on Board)

Height, 26 inches; width, 10½ inches

ROSES and other flowers, their colors running from pinkish-white to dark brownish-red, rise high above their indeterminate grayish vase and stand forth against a very light background.



1700

RENOIR
(Auguste)

FRENCH: 1841—1919

98—*PORTRAIT D'HOMME, ÉTENDU SUR UN SOFA*

(*Portrait of a Man at Ease on a Sofa*)

Height, 8½ inches; length, 11½ inches

IN dark clothing, coat a grayish-black and trousers dark brown; he is seen against a drapery of olive notes, with rambling floral ornamentation in greenish-blues—both figure and drapery in a soft half-light.

Signed at left below centre, A. RENOIR.

From the Chéramy Collection.



460
MORISOT
(Berthe)

FRENCH: 1841—1895

99—*AU BORD DE L'EAU*

(*At the Waterside*)

(Water Color)

Height, 8¼ inches; length, 11¼ inches

THE lady is in blue, a blue azure in its depths and pale in its brilliant light reflections—her small hat the same color. The man, with sandy beard, shows but little color in his apparel. The green bank on which they are seated is lightened by hinted blossoms, and the surface of the stream shares reflections of the bordering greenery.

Signed at the lower left, B. MORISOT.

From the Manzi Collection.



4200 (7)

VAN GOGH
(Vincent)

FRENCH: 1853—1890

100—*PORTRAIT DE L'ARTISTE PAR LUI-MÊME*

(*Self-portrait of the Artist*)

(Canvas on Panel)

Height, 13 $\frac{3}{4}$ inches; width, 10 $\frac{1}{2}$ inches

THE extraordinary man, with complexion of warm pinkish hue, and his piercing blue eyes dark, portrays himself with beard as yellow as his broad straw hat, but of deeper note, and with his lips and ears vivid in their redness. He is clothed in blue of an azure quality, and appears against a grayish neutral background.

From the collection of M. Bernard Goudchaux.



2900

DEGAS
(Hilaire Germain Edgard)

FRENCH: 1834—1917

101—ÉTUDE DE FILLETTE POUR LE "PORTRAIT DE
FAMILLE"

(Study of a Small Girl for the "Family Portrait")

Height, $14\frac{3}{4}$ inches; width, $10\frac{1}{4}$ inches

THE washed shadows on the skirt and below it are in transparent black, the overskirt and waist lightly brushed in in dove-gray. The broad strokes at left are in brown. The young girl's hair is a soft chestnut-yellow.

Signed at the lower right, DEGAS.

From the Manzi Sale.



2200

DAUMIER
(Honoré)

FRENCH: 1808—1879

102—*BUSTE DE FEMME*

(*Bust Portrait of a Woman*)

(Paper on Canvas)

Height, 15¾ inches; width, 12¾ inches

THE bold broad outlines conspicuous in the illustration done in gray-black, in free strokes; the woman's hair red, her complexion the transparent pink that often accompanies this Titian hair. Background the azure of a nebulous sky. She is dressed in gauzy white, with a blue ribbon at her throat and a pink rose with a green leaf at her breast.

From the collection of Octave Mirbeau.



1600

RENOIR
(Auguste)

FRENCH: 1841—1919

103—*PORTRAIT DE MADAME ED. MAÎTRE*

Height, 14¾ inches; width, 12¾ inches

In gray and black and white the checkered dress, the brooch garnet; the cushion a fabric of lighter grays against a chestnut background, and both textiles and background relieving the sitter's rich black hair. Her comely features, in a softened light, reflect a vague variety of color notes, in partial shadows which veil without concealing the natural rose of her cheeks beneath them.

Smith College Museum

Signed at the upper left, RENOIR.



3400

MANET
(Édouard)

FRENCH: 1832—1883

104—*CHEZ TORTONI*

(*At Tortoni's*)

Height, 10½ inches; length, 13½ inches

Portrait of a blasé and yet alert young man writing a letter at the famous Paris café, his refreshing glass resting just at hand. His hair and moustache are of the yellow-blond type, his face and hands show good color. His black hat and attire take a soft bluish-black in the soft light-reflections of the place, the sombre coat relieved by a rosebud at the lapel.

Signed at the lower left, MANET.

From the Alphonse Kann Collection.



3580

RENOIR
(Auguste)

FRENCH: 1841—1919

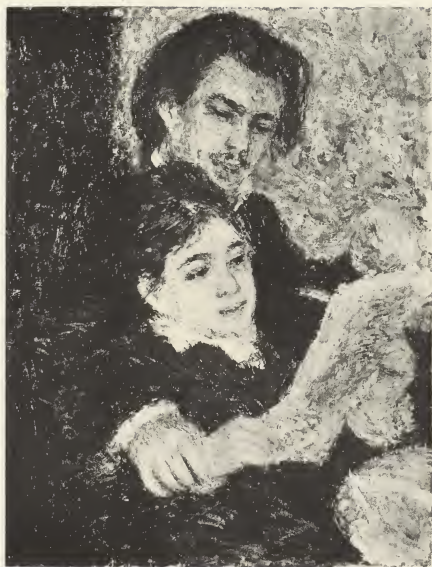
105—*PORTRAIT DE M. ET MME. BENJAMIN GODARD*

Height, 13 $\frac{3}{4}$ inches; width, 10 $\frac{1}{2}$ inches

BOTH of rosy complexion, and both also having blond hair, which shows mahogany lights; she, clothed in a soft grayish-blue, he in dark, unassuming and indefinite hue, and the group observed against an undetailed background as of a highly colorful garden window, full of light on the right, and a dense woodland-interior green at left.

Signed at the lower left, RENOIR.

From the private collection of M. Joseph Hessl.



625

MATISSE

(Henri)

FRENCH: CONTEMPORARY

106—*TÊTE DE FEMME*

(*Woman's Head*)

(Panel)

Height, 13 $\frac{3}{4}$ inches; width, 10 $\frac{1}{2}$ inches

JET black hair and eyebrows, dark brown eyes, and a face creamy and pink, and again more creamy. Light gown of an opalescent dove-gray. Background a bold green of mottled emerald note.



3100

COURBET
(Gustave)

FRENCH: 1819—1877

107—*LA NEIGE SUR LE LAC LÉMAN*

(*Snow on Lake Geneva*)

Height, 15 inches; length, 18 inches

EVERGREENS dark, revealing only shadowy depths rather than their native color, beneath and between their heavily snow-weighted branches, the ends of the lower branches borne down to the snow-laden ground. The lake gray, leaden, under the lead-gray sky, and the sails of the boat a penumbral creamy-brown. Yet the whole darkening scene enlivened by the continuously descending flakes, which seem merely to make more attentive to their duties the two boatmen at either end of their craft.

Signed at the lower left, GUSTAVE COURBET, '74.

Presented by the painter to the Marquise Colonna, November 28, 1874, accompanied by a letter thanking her for visiting him in his exile, and begging her to accept this "impression of the falling snow," which it seemed to him had pleased her at the time of her visit.



1800

COROT
(Jean Baptiste Camille)

FRENCH: 1796—1875

108—*ITALIENNE ASSISE À TERRE, ACCOUDÉE SUR
SA CRUCHE*

*(Italian Woman Seated on the Ground, Leaning on Her
Pitcher)*

Height, 12 inches; length, 15 inches

SKIRT deep blue and overskirt of scarlet; waist and cap white, and the broad apron light yellow barred in red and adorned in white. White stockings. The pitcher a soft brown. She sits on a ground of pale yellowish-olive note, in a soft light before a nebulous background of obscure brown.

At lower left, "VENTE COROT"; and on back the seal of the Corot Sale.

From the Chéramy Collection.

Described and illustrated in Robaut's "L'Œuvre de Corot," No. 1037, Vol. II.



850

DELACROIX

(Eugène)

FRENCH: 1798—1863

109—*OVIDE CHEZ LES SCYTHES*

(*Ovid Among the Scythians*)

Height, 13 inches; length, 16½ inches

THE exiled poet in rose, and enwrapped in a blue-green mantle, the semi-nude Scythians, with dark reddish-brown hair, showing in their rude clothing gray, reddish and green notes. (A sketch for the decoration of a "corner"—the fifth "bay"—in the library of the Chamber of Deputies, Paris.)

Near bottom, to left of centre, the seal of the Delacroix Sale.



300

COROT
(Jean Baptiste Camille)

FRENCH: 1796—1875

110—CHÂTEAU-THIERRY: VUE D'ENSEMBLE AVEC
LA TOUR DE SAINT-CRÊPIN

(Château-Thierry: General View with the Tower of
Saint Crêpin)

Height, $8\frac{1}{2}$ inches; length, $17\frac{1}{2}$ inches

GRAY the bridge with its dual arches and gray the varied architecture of the town beyond, the soft predominant grayish tone lighted by creamy slants and corners where sunshine direct brings out the brighter hue of the walls. Distant hillsides are vague, while tree groups to right and left in the middle distance are bold in their dense green leafage, whether in sunshine or shadow. In the clothing of the standing figure in the boat, the characteristic Corot touch of red set off by white.

Signed at the lower right, COROT.

Described in Robaut's "L'Œuvre de Corot," No. 1019, Vol. II.



1650

DELACROIX

(Eugène)

FRENCH: 1798—1863

111—*HERCULE RAMENANT ALCESTE DES ENFERS*

(*Hercules Bringing Back Alcestis from Hades*)

(Canvas on Panel)

Height, 12 inches; length, 18½ inches

ALCESTIS in drapery of palest fleece-veiled sky-blue, which falls over the lion-skin of Hercules, her fairer flesh in a soft light against his swarthier skin and huge muscles. The kneeling Admetus saluting his spouse appears in crimson and deep emerald, and a touch of scarlet is seen among the figures about the sacrificial altar at the left, while the figures in Hades, grasping serpents, are nude.

Signed at bottom, to left of centre, EUG. DELACROIX, 1862.

From the Chéramy Collection.

Formerly in the collection of Ernest Cronier.



9800

CÉZANNE

(Paul)

FRENCH: 1839—1906

112--*PORTRAIT DE MADAME CÉZANNE*

Height, 18 $\frac{1}{4}$ inches; width, 15 inches

COMPLEXION warm, and the flesh reflecting sensitively the delicately varying tones imposed by softly colorful details of the surroundings—with here and there a shadow, itself transparent to the inveigling colors. Gray-blue peasant jacket closely buttoned, disclosing at the neck the red of the waist beneath. Neutral background of vague robin's-egg suggestion.

From the Pellerin Collection.



3100

TOULOUSE-LAUTREC
(Henri de)

FRENCH: 1864—1904

113—*PORTRAIT DE CIPA GODESKI*

(Portrait of Cipa Godeski)

(Board)

Height, $20\frac{1}{2}$ inches; width, $15\frac{3}{4}$ inches

In dark blue coat, and with a blue-stemmed pipe, and dark hat a greenish-blue and with purplish suggestions. His scraggly beard is dark brown, yellowish reflections enliven his face; the background is of green and yellow-green foliage.

Signed at the upper right, à CIPA, HTL_{LAUTREC}.

From the Alphonse Kann Collection.



1000

TOULOUSE-LAUTREC
(Henri de)

FRENCH: 1864—1904

114—*PORTRAIT DE FEMME ASSISE*

(*Portrait of a Woman Seated*)

Height, 18½ inches; width, 11¾ inches

HER dark skirt bluish-green, and waist a light, semi-transparent greenish-yellow. The drapery beyond her shoulder lavender-blue, and the dark yellowish wall of the background having its color counterpart in her hair. The bowl back of her, light robin's-egg blue.

Signed at the upper right, HT-LAUTREC, '90.

From the Théodore Duret Collection.



5500

DELACROIX
(Eugène)

FRENCH: 1798—1863

115—*PAGANINI*

(Board)

Height, 18½ inches; width, 11½ inches

IN conventional black, against a dark olive and neutral background, the sombreness intensified by the violinist's black hair and relieved by the white at his throat—the violin showing only just enough of color to define itself—while the powerful, dreamy features of the man, and his expressive hands, come forth and gleam softly in flesh notes creamed against the dusky background.

From the Chéramy Collection.

Formerly in the Hermann, Perreau, and Champfleury Collections.



1100

COURBET
(Gustave)

FRENCH: 1819—1877

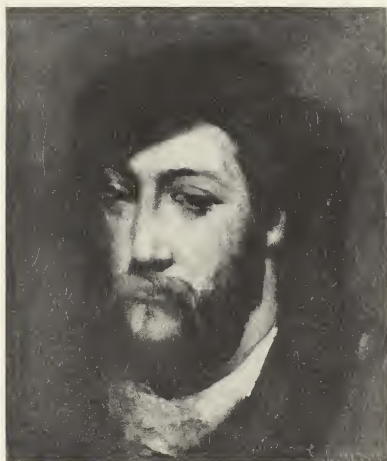
116—*TÊTE D'HOMME*

(*Head of a Man*)

Height, 16 $\frac{1}{4}$ inches; width, 13 $\frac{3}{4}$ inches

HIS beard a light sandy-brown, in the full light which falls upon his face, darkening in the lower shadows; his deep-set eyes dark. Dark hat and coat, white collar, and a red cravat. Background a soft and dark olive.

Signed at the lower right, G. COURBET.



1000

COROT
(Jean Baptiste Camille)

FRENCH: 1796—1875

117—PORTRAIT DE FEMME

(Portrait of a Lady)

Height, 15¾ inches; width, 12¾ inches

RICH golden-yellow hair with Titian tinges in its shadowy depths, and a complexion creamy, heightened with tints of rose. Her gown, dark in the shadows, reveals, where the light slants upon it about shoulder and breast, its fine plum-color, soft and rich in tone. The wisp of flowers in her hand, green with a blossom of red.

Signed at the upper left, COROT.

Described and illustrated in Robaut's "L'Œuvre de Corot," No. 1390, Vol. III.



1000 Joseph B. Munn

DEGAS

(Hilaire Germain Edgard)

FRENCH: 1834—1917

118—*PORTRAIT DE FEMME À MI-CORPS*

(*Half-length Portrait of a Woman*)

Height, 18 inches; width, 15 inches

DARK reddish-brown hair, hazel eyes, and warm complexion. Hat and garments a blackish-brown, with a suggestion of rose about the throat. Background of creamy olive notes, with the olive-yellow predominating.

Signed at the upper right, DEGAS.



800

COROT
(Jean Baptiste Camille)

FRENCH: 1796—1875

MMA

119—*LE LAC ALBANO, À CASTEL GANDOLFO*

(*Albano Lake, at Gandolfo Castle*)

(Panel)

Height, 9¼ inches; length, 15¾ inches

THE lake silver-blue, with gray and mauve reflections, and its shores in foreground and to the right green in a soft sunlight beneath a lightly veiled sky. The castle buildings sandy-gray and creamy, the far high bank of the shore beyond them dark in shadow.

Stamp of the Corot Sale at lower left, and seal of the sale on back.

From the Dutilleux Collection.

Described and illustrated in Robaut's "L'Œuvre de Corot," No. 160, Vol. II.



550

GUILLAUMIN
(Jean Baptiste Armand)

FRENCH: 1841—

120—*PAYSAGE*

(*Landscape*)

Height, 21 inches; width, 17 inches

DELICATE mauve and cream clouds, in a sky robin's-egg below and turquoise aloft, over distant and hazy-blue hills. In the middle distance creamy buildings, with orange, brown and gray roofs, standing in a green countryside—the whole observed over the gray picket fence, and between the darker gray trunks and interlaced branches of the tall foreground trees.

Signed at the lower right, A. GUILLAUMIN, '76.



525

BONNARD
(Pierre)

FRENCH: 1867—

121—*FILLETTE À TABLE AVEC UN CHIEN*

(*Little Girl at Table with a Dog*)

(Paper Board on Wood Panel)

Height, 16 inches; length, 22 inches

SHE is dressed for outdoors, in black and white coat and comfortable brown and blue cap, and loose muffler, and has stopped to give a lesson to her pet French poodle, or to put him through his table tricks, at a white-covered table on which there remain a ripe cheese of rich yellow color and a blue cup and saucer.

Signed at the lower right, BONNARD.

From the Bernard Goudchaux Collection.



350

VUILLARD
(E.)

FRENCH: CONTEMPORARY

122—*PORTRAIT DE MADAME HESSÉL*

Height, 20 $\frac{1}{4}$ inches; width, 12 $\frac{3}{4}$ inches

HER features, hair and dress, the chair in which she sits and the immediate environment all are as if shimmering in sunshine, and the shadows which play about her cheeks are subtle. She is in rich but soft crimson and deep blue, and her armchair is upholstered in soft bluish-green.

Signed at the lower left, E. VUILLARD.



850

RENOIR
(Auguste)

FRENCH: 1841—1919

123—TÊTE D'ENFANT

(Head of a Child)

(Pastel)

Height, 22½ inches; width, 19½ inches

Rosy cheeks little deeper in hue than the fire of his hair, which darkens in the thicker places. Blouse black.

Signed at the lower right, RENOIR.



625

MATISSE
(Henri)

FRENCH: CONTEMPORARY

MMA

124—*QUELQUES FLEURS DANS UN VASE*

(*Flowers in a Vase*)

Height, 21½ inches; width, 18 inches

KNOWN also as "The Bouquet on the Bamboo Table," the table on which the vase rests being framed in bamboo rods, in natural coloring. The flowers are purple-blue and mauve, with tinges of flame color, white, pink and pale golden-yellow. The table-top is in dull olive notes and the background soft gray.

Signed at the lower left, HENRI MATISSE.

From the Bernard Goudchaux Collection.



2500

DEGAS
(Hilaire Germain Edgard)

FRENCH: 1834—1917

125—*LA MODISTE*

(*The Milliner*)

(Pastel)

Height, 18½ inches; length, 24½ inches

IN dark waist and olive-brown skirt, the milliner leans over, studying the hat which seems in color to match her own dress. Her companion is in blue waist, and the table cover is of dark red. Background neutral, in light notes.

Signed at the upper right, DEGAS.

From the Roger Marx Collection.

MMA
22,27,3



900

DELACROIX

(Eugène)

FRENCH: 1798—1863

MMA

22.274

126—*LE JARDIN DE GEORGE SAND À NOHANT*

(*George Sand's Garden at Nohant*)

Height, 18 inches; length, 22 inches

LEAFAGE and grass green, blue-green and brownish-green, relieved by the brown of the tree-trunks, and all in variable shadow save for a sun-lighted meadow in a middle-distance hollow, while at left, on a middle-distance knoll, hollyhocks in blossom catch a slant of sunshine on its way to the meadow.

Signed at the lower left, E. DELACROIX.

From the Chéramy Collection.

Formerly in the collection of George Sand.



1150

PISSARRO
(Camille)

FRENCH: 1830—1903

127—*LA MAISON DANS LE BOIS*

(*The House in the Wood*)

Height, 19½ inches; length, 25½ inches

IN the masses of foliage a variety of greens, from the tender qualities in the sunlight to the deep tones in intermittent shadow where the leafage is dense. And still further variations, still green, in the partially shaded grass on the right, and the sunny clearing at the left, of the sunshine-dappled path in which, besides the equestrian, two peasant pedestrians are seen.

Signed at the lower right, C. PISSARRO, 1872.

From the Henri Rouart Collection.



1600

MONET
(Claude)

FRENCH: 1840—

128—*LE PONT D'ARGENTEUIL*

(*Argenteuil Bridge*)

Height, 19½ inches; length, 25½ inches

THE bridge in bluish-lead-gray, the central support olive-gray—the latter, particularly, carrying its color tone to its reflections in the water, which in its further reaches ripples with pink and yellowish reflections from the distant shore line and from the yellow and reddish tall buildings of the left middle distance.

Signed at the lower left, CLAUDE MONET.

From the Roger Marx Collection.



1900

PISSARRO
(Camille)

FRENCH: 1830—1903

129—*LE VILLAGE ENTRE LES ARBRES*

(*The Village, Between the Trees*)

Height, 21 inches; width, $17\frac{1}{4}$ inches

THE village as seen between the trees, the village not suggested but emphatically declaring itself, beyond the trees and seen between them, in sunshine under a fair sky, its buildings gray, white and creamy under roofs of thatch and tile of varying color. Earth-surface grayish-yellow, and green with herbage. The woman in the foreground in dark blue and brown, with a bluish-white apron.

Signed at the lower left, C. PISSARRO.



1600

COROT
(Jean Baptiste Camille)

FRENCH: 1796—1875

130—*PORTRAIT DE M. ABEL OSMOND*

Height, 21 $\frac{1}{4}$ inches; width, 17 $\frac{1}{2}$ inches

A MAN of somewhat florid complexion, his hair and whiskers and eyes brown. Coat black, with white waistcoat and stock. Chair-back brown. Background neutral, of darkest olive.

Signed at the lower left, COROT, 1829.

Described and illustrated in Robaut's "L'Œuvre de Corot," No. 205, Vol. II.

Leirisohn Coll.



7000

WHISTLER
(James MacNeill)

AMERICAN: 1834—1903

131—CHELSEA GIRL

Height, 19 $\frac{3}{4}$ inches; width, 12 inches

AN expressive head, carried to completion in its modeling and color against the desired dark olive background,—figure and a nondescript apparel finely suggested, only, with a loose brush and in browns on a pale olive. The pensive young girl has a wealth of light brown hair, darker in its shadowy depths, and her hat, of deeper brown, is adorned with a yellowish and red feather.

From the Madame B . . . Collection.



6700

COURBET
(Gustave)

FRENCH: 1819—1877

132—*PORTRAIT D'ENFANT*

(*Portrait of a Child*)

Height, 23 inches; width, 19 inches

BLOND hair and creamy complexion, with blue eyes and pink cheeks. Hair-ribbon blue, and the checked frock a soft mixture of *bleu-de-ciel* and white. Chair-back red-brown, and background a neutral dark green.

Signed at the lower left, G. COURBET, '69.

A statement in ink on the stretcher identifies the child as the daughter of a Mayor of Pontarlier, on the Swiss border.



2700

COURBET
(Gustave)

FRENCH: 1819—1877

133—LE GUITARRERO

(Man Playing Guitar)

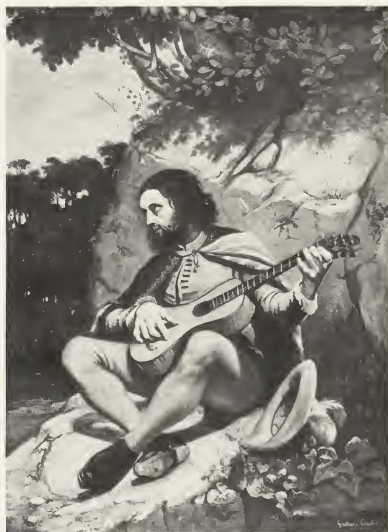
Height, 21½ inches; width, 16 inches

DARK red hose and creamy-gray doublet, and brown cape with lining striped in blue and light gray. Hair and beard red-brown. Gray hat with scarlet feather; and varied gray rocks in a green landscape where sunshine and shadow play under a gray and blue sky.

Signed at the lower right, GUSTAVE COURBET, 1844.

From the Faure Collection.

From the collection of the Prince de Wagram.



9406

RENOIR
(Auguste)

FRENCH: 1841—1919

134—BOUQUET DE CHRYSANTHÈMES

(*Bouquet of Chrysanthemums*)

Height, 25½ inches; width, 21 inches

In a globular jar of rich *aubergine* tones, the eccentric blooms stand forth in a soft, diffused light, exhibiting among their colors light golden-yellow, pink, crimson, flame, green and white, against a neutral azure-and-greenish background.

Signed at the lower right, RENOIR.

From the private collection of M. Joseph Hessl.



1380

CASSATT
(Mary)

AMERICAN: CONTEMPORARY

135—*PORTRAIT DE FEMME DE PROFIL*

(*Woman in Profile*)

Height, 28 inches; width, 22 $\frac{3}{4}$ inches

IN a window light which reveals and brings with it a confusion of colors and reflections, with a suggestion of the aspect of a garden, a full light meeting her rosy cheeks and burnishing her golden and reddish hair. Her hat is light and greenish in tone, and trimmed with deeper green, and her waist shows deep green and a rich dark blue.

Signed at the upper left, MARY CASSATT.



2500

COURBET
(Gustave)

FRENCH: 1819—1877

136—*TOUFFE DE FLEURS*

(*A Bunch of Flowers*)

Height, 20 inches; length, 24 inches

WHITE, pink and red blossoms, in their several forms and varieties, some peering in mauve from the shadows, upon and among stems of green leaves of their particular species.

Signed at the lower left, GUSTAVE COURBET.

From the private collection of M. Joseph Hessl.



2200
Brooklyn Museum

PISSARRO
(Camille)

FRENCH: 1830—1903

137—*LE SENTIER GRIMPANT*

(*The Climbing Way*)

Height, 21 inches; length, 25 $\frac{3}{4}$ inches

GRAY-BUFF the bare, climbing way, winding over the shrubby-bordered crest, below which all is verdure, beyond a transverse stone wall low in the foreground. Seen between the trees and beyond the wall, creamy buildings of the French countryside bright in sunshine, with their varied roofs yellow and orange and sandy-red, blue and gray. Above the last roof, three poplars rise from a hillside.

Signed at the lower right, C. PISSARRO, 1875.

On back, stamp of the "Donop de Monchy Collection, No. 110."



1860

CASSATT
(Mary)

AMERICAN: CONTEMPORARY

138—*PORTRAIT DE FEMME TENANT UN ÉVEN-
TAIL*

(Portrait of a Woman Holding a Fan)

(Pastel)

Height, 26 inches; width, 20½ inches

SANDY-RED hair, warm in tone, and her fan a rich yellow before her gray-pink gown, which is topped by its soft neck scarf of greenish note. Before the deep crimson upholstery of the chair, a confusion of draperies or cushions indicated in several colors.

Signed at the lower left, MARY CASSATT.

From the Roger Marx Collection.



1500

DEGAS
(Hilaire Germain Edgard)

FRENCH: 1834—1917

139—*LA TOILETTE*

(*The Toilet*)

(Pastel)

Height, 26 $\frac{3}{4}$ inches; width, 20 $\frac{3}{4}$ inches

THE corset covering black, with robin's-egg blue edge, over the white under-vestments, and light grayish skirt. The lady's hair is a brilliant golden-yellow, and her mirror stands against a wall of rich blue, while the pitcher and bowl are orange-pink on the white top of the dresser.

Signed at the upper left, DEGAS.



1860

CASSATT
(Mary)

AMERICAN: CONTEMPORARY

140—*FEMME APPRENANT À LIRE À UNE PETITE
FILLE*

(*Woman Teaching a Small Girl to Read; or, "The
Reading Lesson"*)

(Pastel)

Height, 23½ inches; length, 28¾ inches

On a brilliant green and sunny lawn, and partly in transparent shadow, the mother in a blue gown which shows a shimmer of green and yellow, the child's frock mauve. The child's hair a warm red-gold, the mother's much darker. At right in the rear the base of a red house comes into view.

Signed at the lower left, MARY CASSATT.



2000

PICASSO
(Pablo)

FRENCH: CONTEMPORARY

141—*PAYSAGE*

(*Landscape*)

Height, 19 inches; length, 25 inches

HERBAGE and foliage in soft light greens, the stream in the middle-ground reflecting the deep blue of the sky, which is banked with white clouds. Buildings gray, brown, white and cream, and their many-pointed roofs grayish, red, and light and dark purple.

Signed at the lower left, Picasso, '19.



1900

TOULOUSE-LAUTREC
(Henri de)

FRENCH: 1864—1904

142—*PORTRAIT DE FEMME*

(*Portrait of a Woman*)

(Board)

Height, 26 $\frac{3}{4}$ inches; width, 21 $\frac{3}{4}$ inches

BLUE eyes misty, but neither mystic nor mysterious, in a face of creamy flesh which seems to lend its flexible surface readily and sympathetically to the commingled reflections of the varied surroundings—whose notes are quietly colorful, in neutral tones. Gown of greenish blue-black, with which fuse themselves still other soft, low tones.

Signed at the lower left, HTL (monogram).



1900

PUVIS DE CHAVANNES
(Pierre)

FRENCH: 1824—1898

143—CONCORDIA

Height, 23 $\frac{3}{4}$ inches; length, 31 $\frac{1}{4}$ inches

FIGURES partly nude, in the softened light of a woodland's edge, the turf beneath them a dark, rich green, the stream at the side gray and white. Their assorted, informal apparel disclosing notes of brown, gray, blue and white, black, purple-pink and crimson. Sunshine gilds a green hillside in the background. (The frame, with garlands on a dark azure ground, was also painted by Puvis.)

Signed at the lower left, à MADAME GAUTIER; SON AMI, P. PUVIS DE CHAVANNES.

From the Hanson Collection, Copenhagen.



1100

MATISSE
(Henri)

FRENCH: CONTEMPORARY

144—*LA FENÊTRE SUR LE JARDIN*

(*The Garden Window*)

Height, 31½ inches; width, 25½ inches

BRILLIANT cerulean sky crossed by gray-white cloud-banks, over a rough garden of light and rich green—the gable at the left, salmon-color under a roof of dark slate-gray. The table within the window and the objects it supports, a broad color display of greens and reds and yellows and blues.

Signed at the lower right, HENRI MATISSE.



CÉZANNE
(Paul)

FRENCH: 1839—1906

12300
145—*PAYSAGE À L'ESTAGUE*

(*Estague Landscape*)

Height, 25 inches; length, 31½ inches

MELLOW coloring,—a varied assemblage of warm, creamy orange-browns, with subdued flashes of reds—in earth, and walls and roofs, all relieved by varied greens in foliage and shrubbery, under a nebulous bluish-gray sky.

From the Alphonse Kann Collection.

From the Hanson Collection, Copenhagen.



A500

RENOIR
(Auguste)

FRENCH: 1841—1919

146—*LA BAIGNEUSE*

(*The Bather*)

Height, 33 inches; width, 26 $\frac{1}{4}$ inches

BACKGROUND a confusion of color, as of a wood interior; dominantly green, but showing a variety of natural, highly chromatic neighbors, and penetrated freely by softening lights. The admixture of the reflections on the light flesh of the nude bather continues the chromatic medley with harmonics. The draperies in the bather's hand are white and blue. Her cheeks are rosy and she has golden-blond hair.

Signed at the upper right, RENOIR.



1000

DEGAS
(Hilaire Germain Edgard)

FRENCH: 1834—1917

147—*LA SORTIE DU BAIN*

(*Quitting the Bath*)

(Pastel)

Height, 21 inches; length, 27 inches

THE aerial tones warm and mellow over the palpitant flesh, relieved by the delicately varying shadows of muscular resilience; the linen white on a ground of orange-red and pale yellow; the tub green-white.

Signed at the lower left, DEGAS.

From the Degas Studio Sale.



9500

CÉZANNE
(Paul)

FRENCH: 1839—1906

148—*PAYSAGE DE PROVENCE*

(*Provence Landscape*)

Height, 31½ inches; width, 25 inches

GREEN turf and foliage, tree trunks gray and a warm russet-red; and between the trunks and amid the verdant luxuriance orange roofs below a gray-white and gray-blue sky. In the short foreground are all of the colors of the greater scene.



2300

DEGAS
(Hilaire Germain Edgard)

FRENCH: 1834—1917

149—*PORTRAIT DE FEMME*

(*Portrait of a Woman*)

Height. 32¼ inches; width, 29½ inches

CLAD in a plain gown of soft seal-brown, relieved by the soft white collar at her throat. Dark hat and dark hair; her creamy face rosy in the cheeks. The sofa a soft gray-white, with a creamy flash in the high light on the arm. Neutral background, gray and blackish.

Signed at the upper left, DEGAS.



1400

TOULOUSE-LAUTREC
(Henri de)

FRENCH: 1864—1904

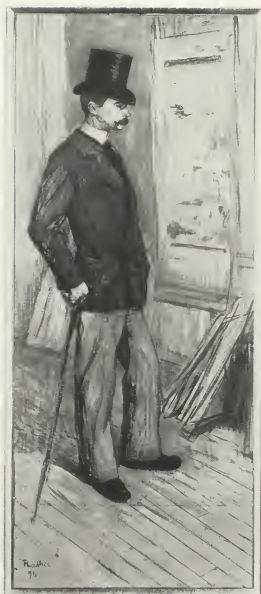
150—*PORTRAIT DE M. SESCOUT*

Height, 39½ inches; width, 20¾ inches

IN a studio, with paintings stacked on the floor, and on the wall a kake-mono. Monsieur wears a dark greenish coat and purplish-drab trousers, and the wall behind him is a greenish-blue. His complexion, naturally a bit florid, seems by reflections to share in the colors of his environment.

Signed at the lower left, HT LAUTREC, 91.

From the Roger Marx Collection.



3100

COURBET
(Gustave)

FRENCH: 1819—1877

151—ESQUISSE POUR LES DEMOISELLES DES
BORDS DE LA SEINE

(*Sketch for the Damsels of the Seine Banks*)

Height, 35 inches; length, 46 inches

THE demoiselle clasping the large bundle of flowers is clad in rose, her companion in white lawn with overhanging golden and rose-brown draperies, the former reclining in the shadow of the trees and the latter prone in a sunlight not harsh but softened. Green the sward about them, and dark green the leafage overhead, while sky and river are alike blue, with light nebulous reflections.

From the Madame de Taste Collection.



7000 Bourgeois

GAUGUIN
(Paul)

FRENCH: 1848—1903

152—*MATERNITÉ* (*TAHITI*)

(*Motherhood—Tahiti*)

Height, 36½ inches; width, 23¼ inches

THE baby sharing its mother's loin-cloth of curiously mottled light green,—the only clothing of the two—their coppery nudity relieved against the rich and deep lush green of the verdure upon which they rest. The standing figures in crimson (at the centre) and indigo-blue (left) skirts, the one clasping a garland, the other carrying rich green tropical fruits both in basket and hand. These stand before a sunset-yellow sky crossed by a mauve cloud.

Signed at the lower right, PAUL GAUGUIN.

From the Alphonse Kann Collection.



1600 Brooklyn Museum

DEGAS
(Hilaire Germain Edgard)

FRENCH: 1834—1917

153—LA BAIGNEUSE

(The Bather)

(Pastel)

Height, 35 inches; width, 23½ inches

THE tree-trunk gray and reddish-brown, springing from turf of warm springtime-green, on which lie the bather's white and deep blue draperies, while over her shoulders is brought one of a delicate robin's-egg hue. The flesh tones rich in a variety of refractions of the surrounding lights, with a delicately permeative rose suffusion.

Signed at the lower right, DEGAS, '85.



5200

SEURAT
(Georges Pierre)

FRENCH: 1859—1891

154—*JEUNE FEMME SE POUDRANT*

(*Young Woman at Her Powder-box*)

Height, 37 inches; width, 31 inches

HER bodice in its reddish-mahogany notes almost matches her hair, her skirt is only more creamy than her supple flesh, the table surface is an iridescence of gold and red and blue, the background of all a variable robin's-egg *soufflé*. Her cheeks are rose-hued, her eyes dark.

From the Fénéon Collection.

Seurat Exposition, Bernheim Jeune & Cie., Paris, 1890.

Société des Artistes Indépendants Exposition, 1890.

Berlin Secession Exposition, 1913.



2500

COURBET

(Gustave)

FRENCH: 1819—1877

155—*ÉTUDE DE CHIEN POUR L'ENTERREMENT*
D'ORNANS

(*Study of a Dog, for the Interment at Ornans*)

[Ornans, the birthplace of Courbet, near Besançon]

Height, 25 inches; length, 31 inches

THE hound brown and white, the grass beneath him and to left a pale green in a fading light—just enough light to permit the shadows of his legs to be seen—the hillside landscape to right and its trees dark brown in deep shadow, as the light is dimming.

Signed at the lower left, G. COURBET, 1856.

From the Marzell de Nemes Collection.

Exhibited at the Düsseldorf Museum, 1912; No. 63.



21 000 Miss Bliss

CÉZANNE
(Paul)

FRENCH: 1839—1906

156—*GRANDE NATURE MORTE*

(*Still Life*)

Height, 26½ inches; length, 35¾ inches

LUSCIOUS fruits red, golden and green, as they lie in high lights and soft shadows on draperies blue and creamy-white. Tumbler, dish and a polychromatic pitcher add their colorful contributions to the group of fruits, and share severally in the bewitchment of the many reflections.

From the Gangniat Collection.



4400 *Brunner*

VAN GOGH
(Vincent)

FRENCH: 1853—1890

157—*LA CUEILLETTE DES OLIVES*

(*Gathering the Olives*)

Height, 28½ inches; length, 35½ inches

FOLIAGE green, earth a purplish-brown and yellow, the sky suffused with pink; all, alike, wavy and tortuous. Of the harvesters, she on the ladder is in purple-gray, she in the foreground in mauve waist and pale green skirt, and the companion between them is in pale blue. (A paster on the back gives the canvas to 1888 or 1889.)

From the collection of M. Bernard Goudchaux.



2600 Demotte

DEGAS
(Hilaire Germain Edgard)

FRENCH: 1834—1917

158—*DEUX DANSEUSES ASSISES*

(*Two Ballet Dancers Sitting Down*)

(Pastel)

Height, 29½ inches; length, 42 inches

BOTH in soft grayish-blue skirts, with gauzy-black waists over the buff, and warm pink stockings and slippers—the background light greenish-yellow, with orange areas, and the foreground deeper green.

At lower left, stamp of the Degas Studio Sale.

From the Degas Studio Sale.



2000 Reuette

COURBET
(Gustave)

FRENCH: 1819—1877

159—PORTRAIT DE LA SŒUR DE L'ARTISTE

(Portrait of the Artist's Sister)

Height, 49½ inches; width, 38¾ inches

SOMETIME known as "La femme aux manches rouges"—a title which the canvas gives itself through the red undersleeves that puff out above the sitter's wrists—almost the sole relief from the sombreness of her black gown. The color reappears, restrainedly, in the small bow at her neck, held by a gold brooch.

From the Madame de Tasse Collection.



2500 Detail

MATISSE
(Henri)

FRENCH; CONTEMPORARY

160—*LA FENÊTRE*

(*The Window*)

Height, 57½ inches; width, 46 inches

A window interior, the walls a vivid green, and white, a glimpse out through the window and over a balcony railing giving a view of a single tree, with black, bifurcate trunk, and also of indefinite light greenery beyond it. The chairs at right and left are black and green, the table between them is red-brown and the (myosotis) flowers on it are a brilliant bluish-purple over a base of greenery. [On back, H. Matisse, Issy (Seine); and on stretcher, *Interieur (Les Myosotis)* 1916.]

Signed at the upper left, HENRI MATISSE.

Direct from the artist.



7000 Bernard-Ruel

RENOIR
(Auguste)

FRENCH: 1841—1919

161—**TANNHÄUSER. DEUX DESSUS DE PORTES**

(Esquisse d'une décoration pour le Dr. Blanche)

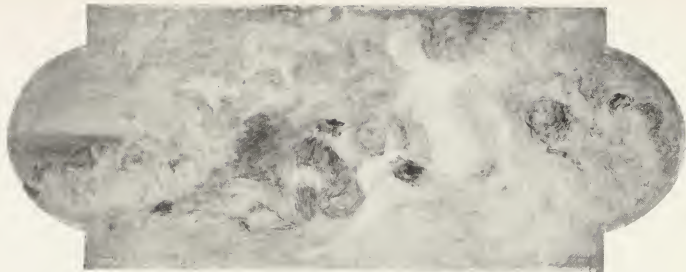
(*Tannhäuser. Two Over-doors*)

(*Sketch for a Decoration for Dr. Blanche*)

Height (each), 22½ inches; length, 55¾ inches

SCENES in the Venusberg, the nude and the clothed figures more or less nebulous before nebulous backgrounds—warm rose predominant in one scene, a deep blue background dominating the other.

Signed, the rose canvas at the lower left, the blue one at the lower right, both, RENOIR, '79.



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LIST OF ARTISTS REPRESENTED AND THEIR WORKS

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